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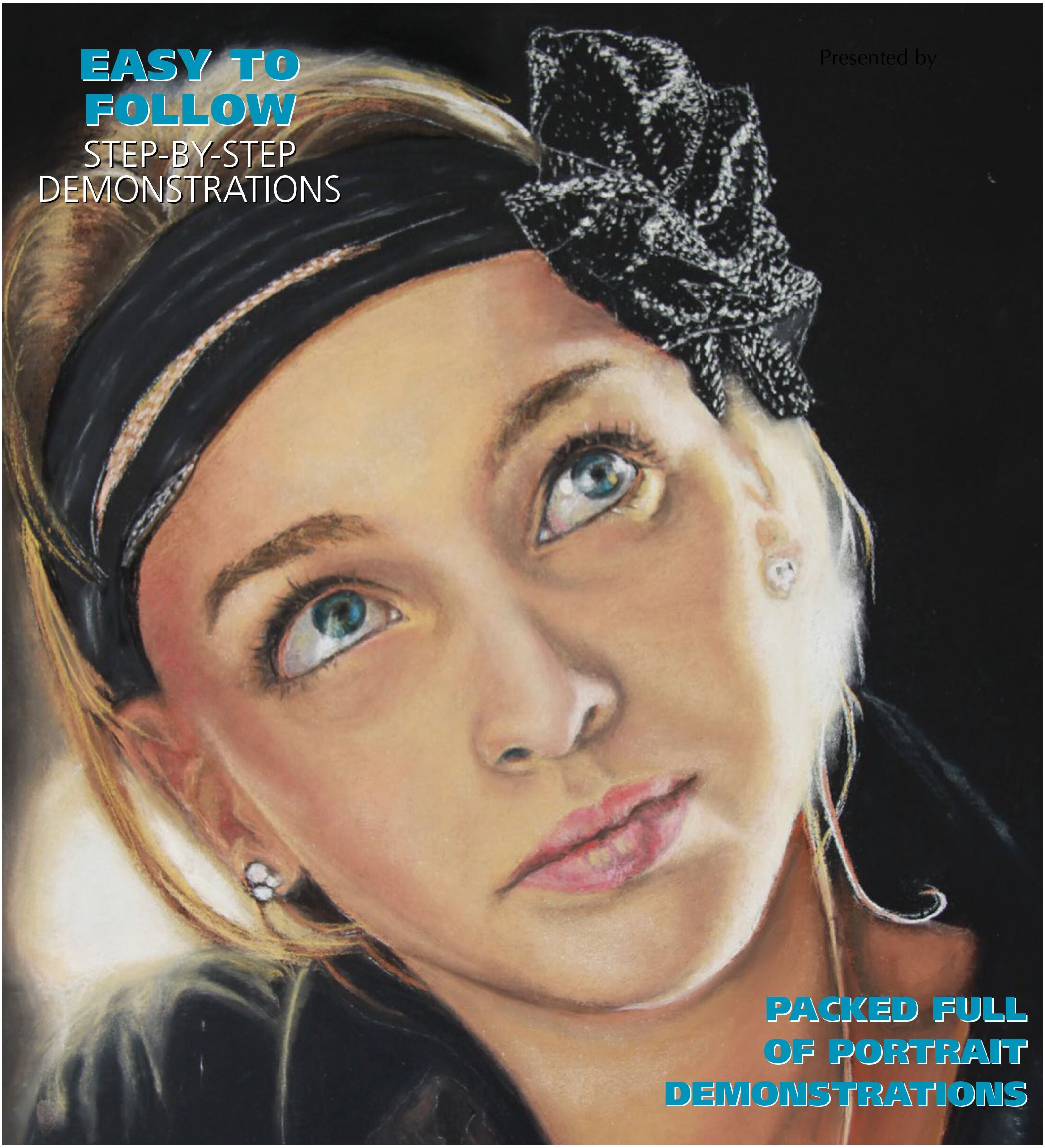

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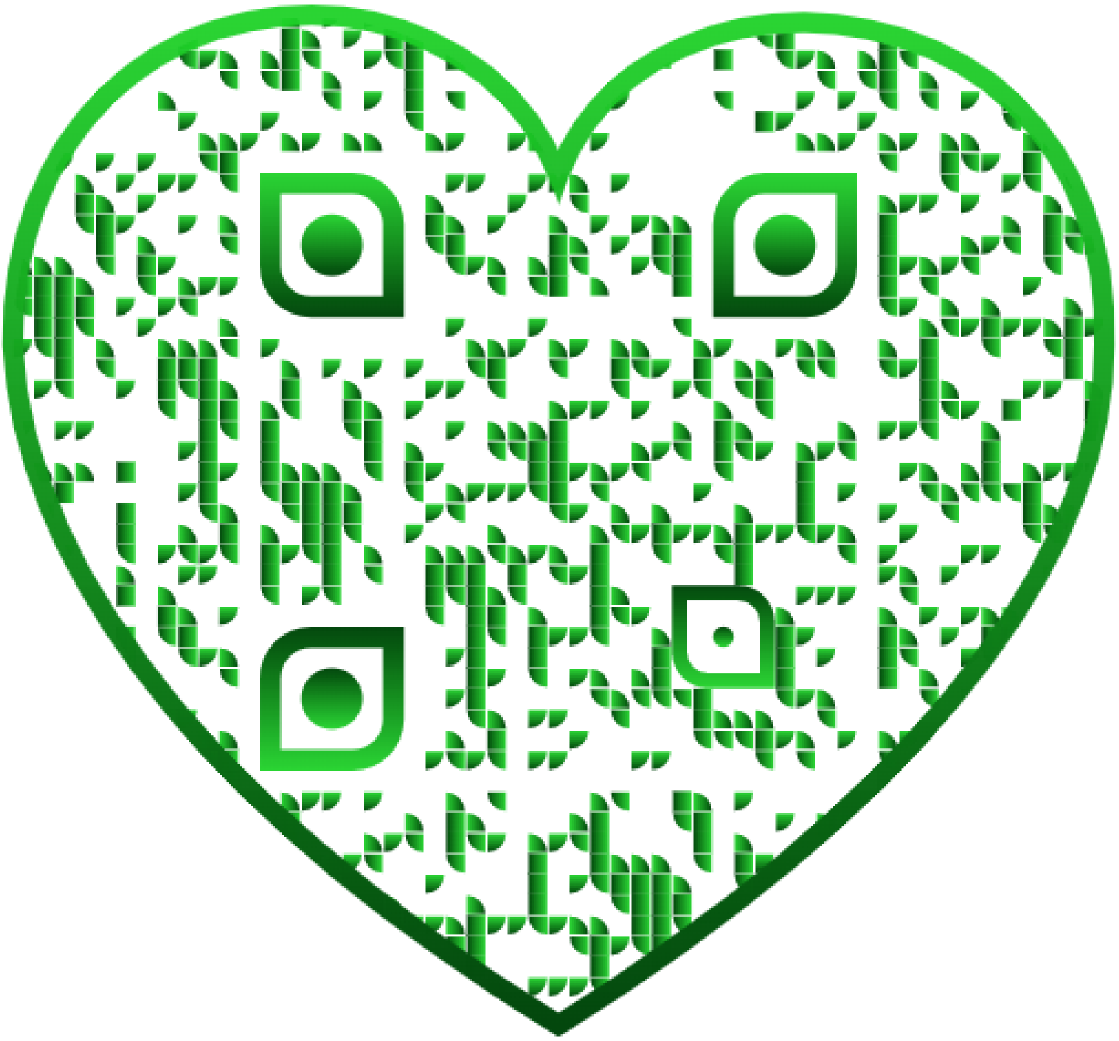

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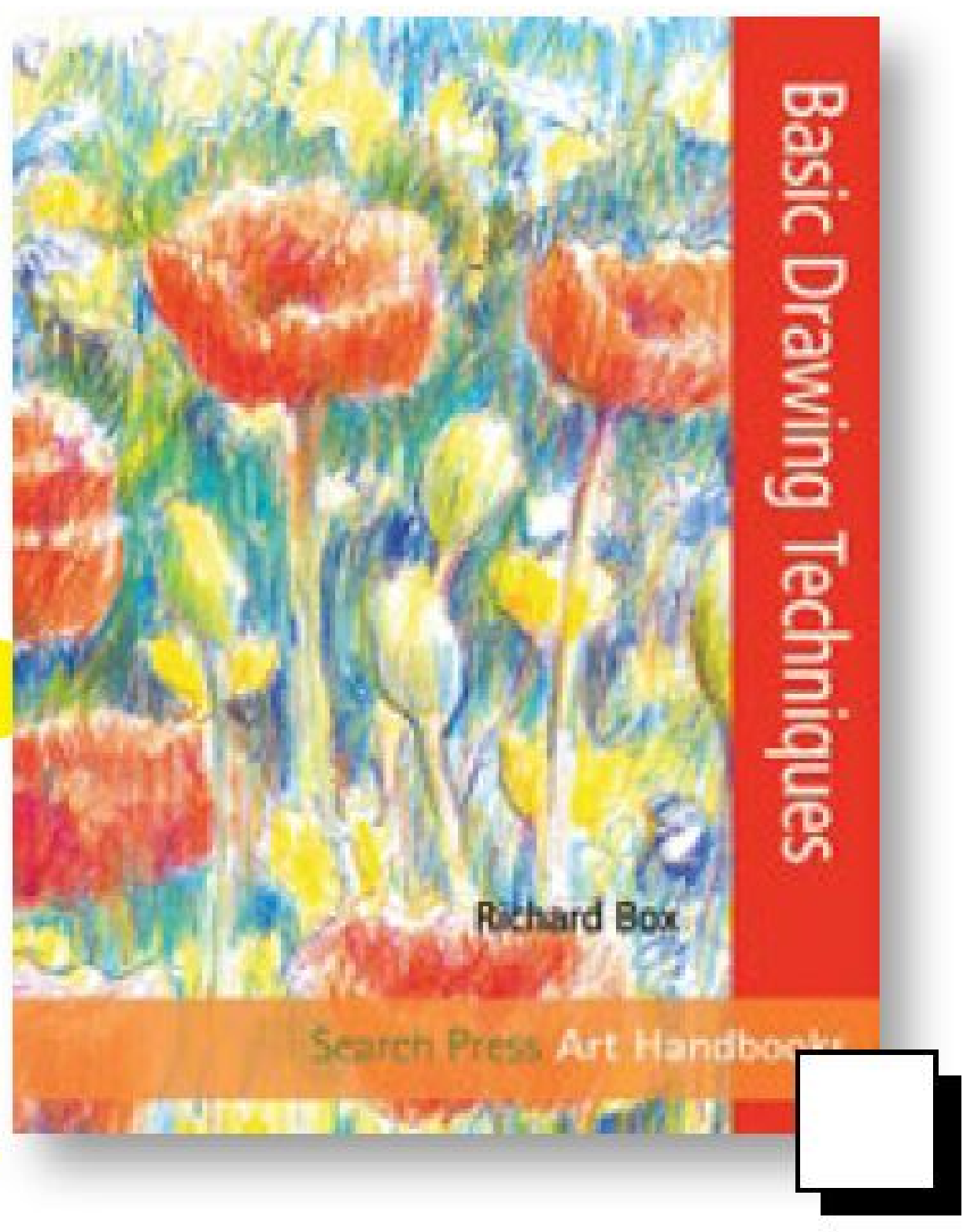
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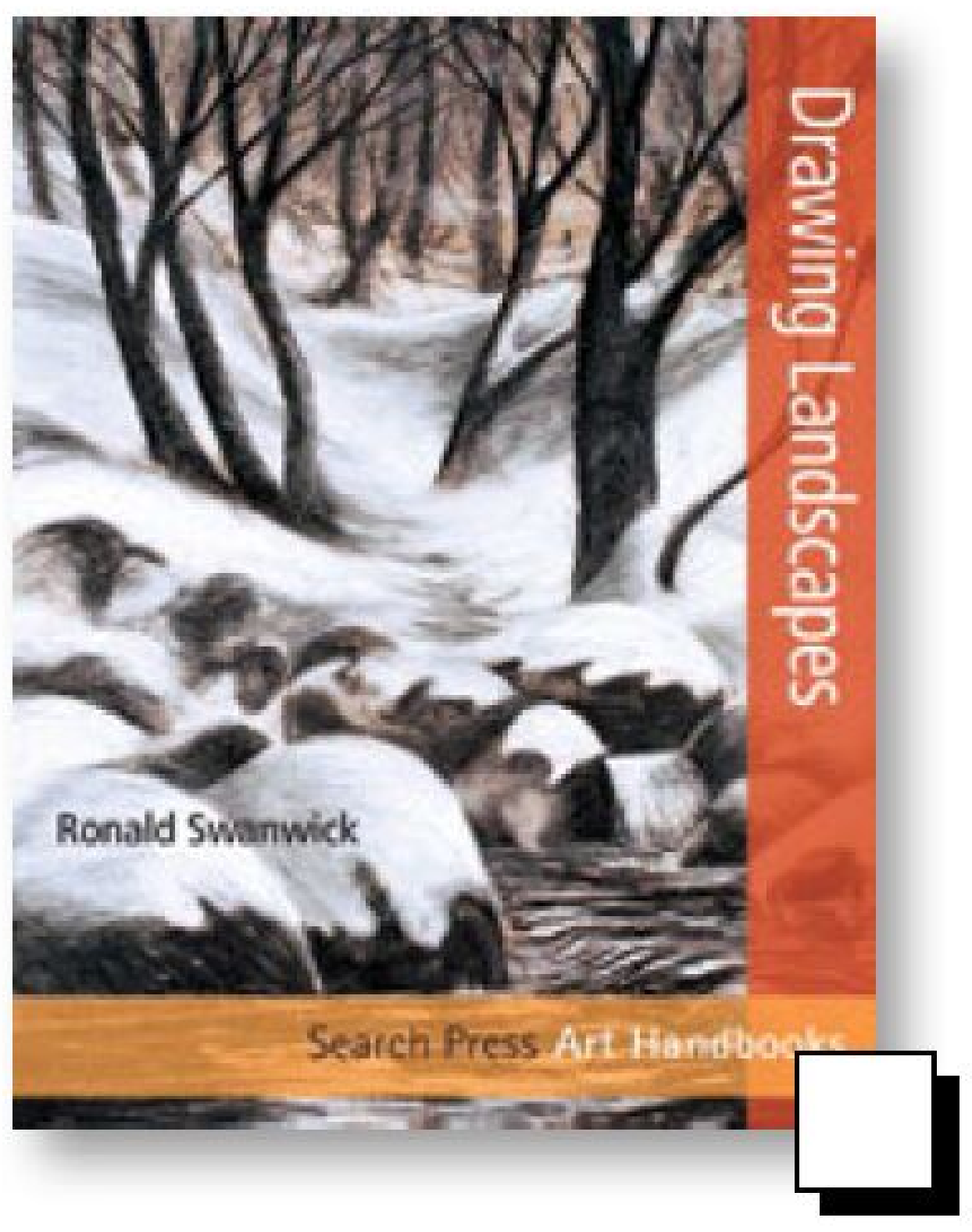
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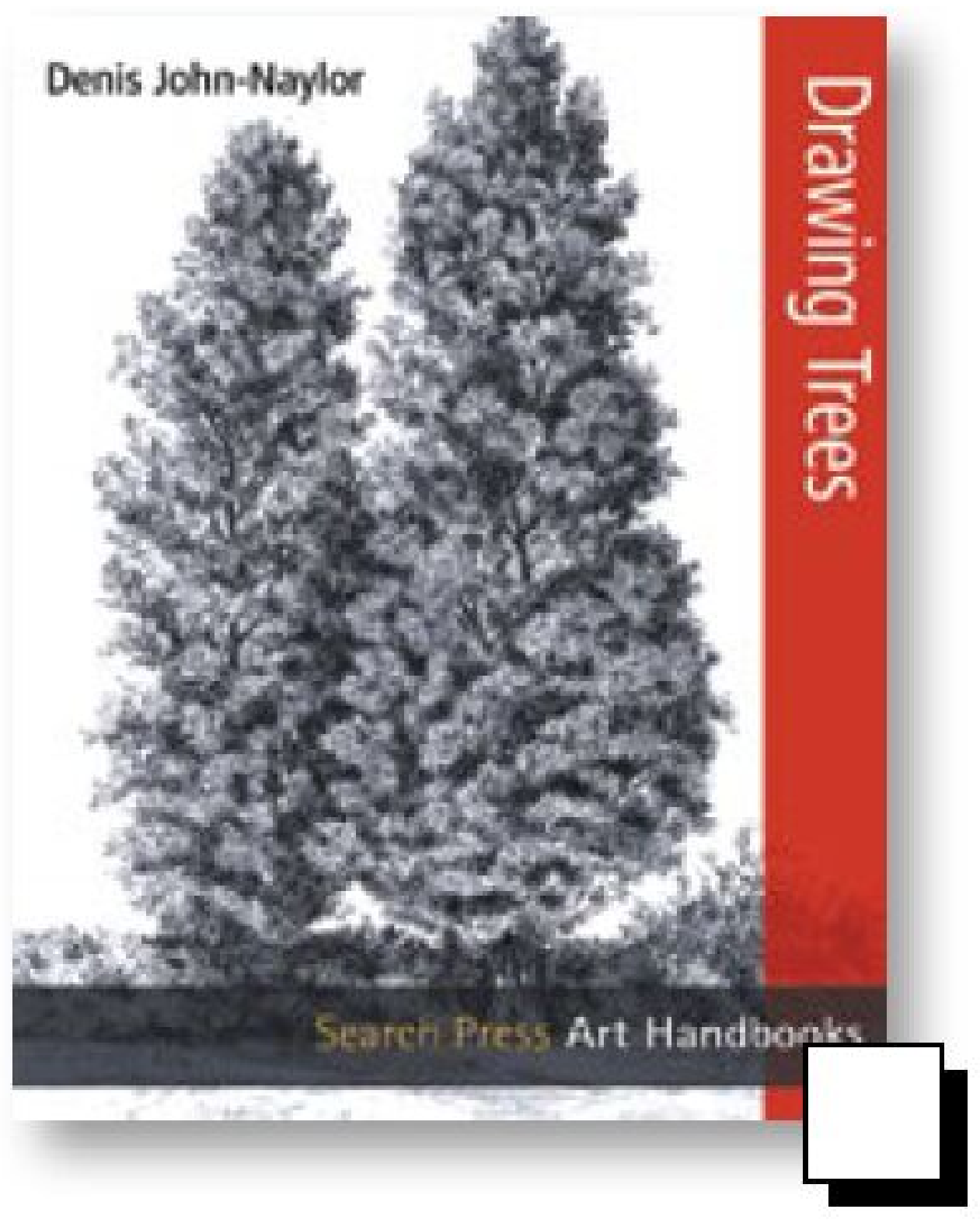
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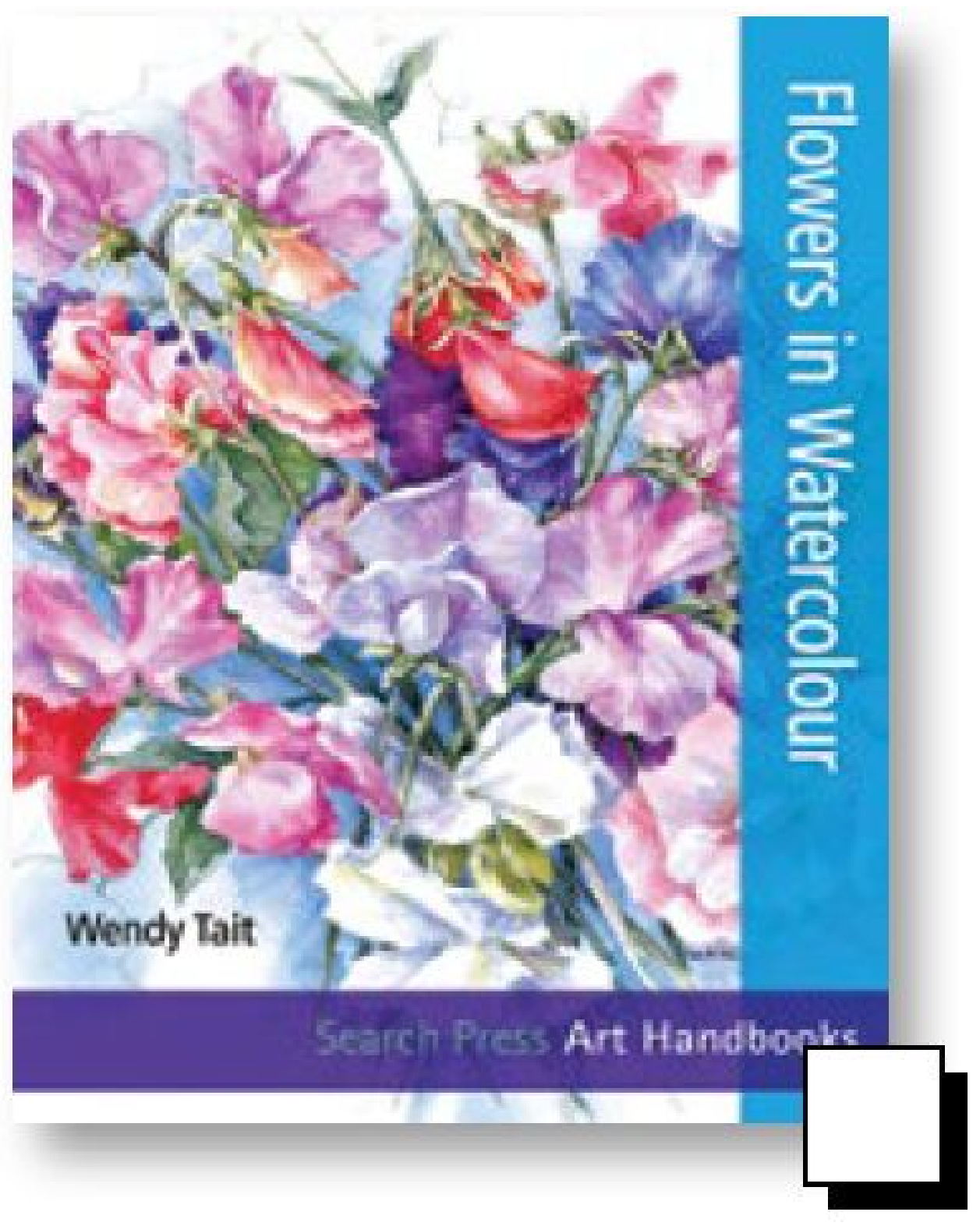
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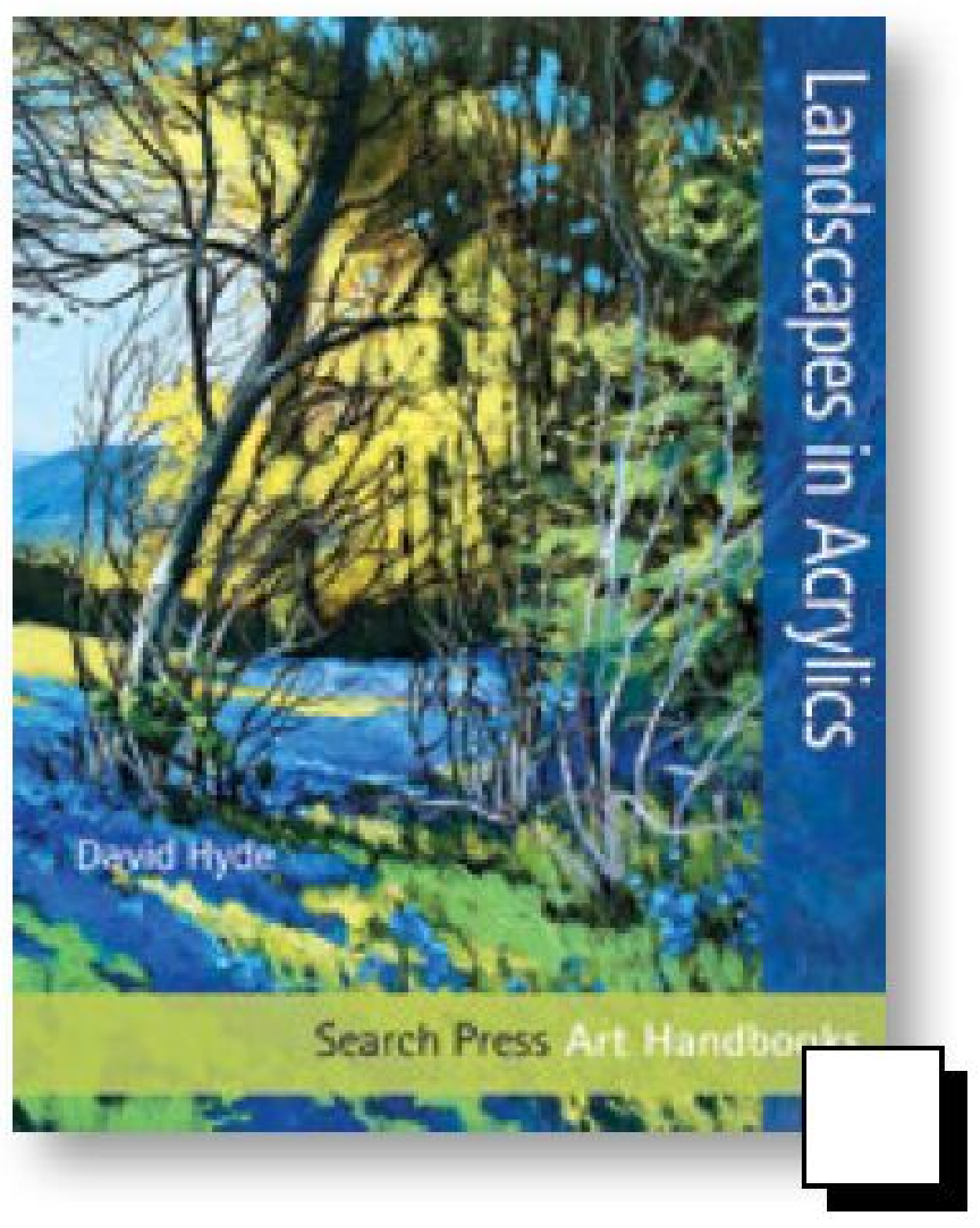
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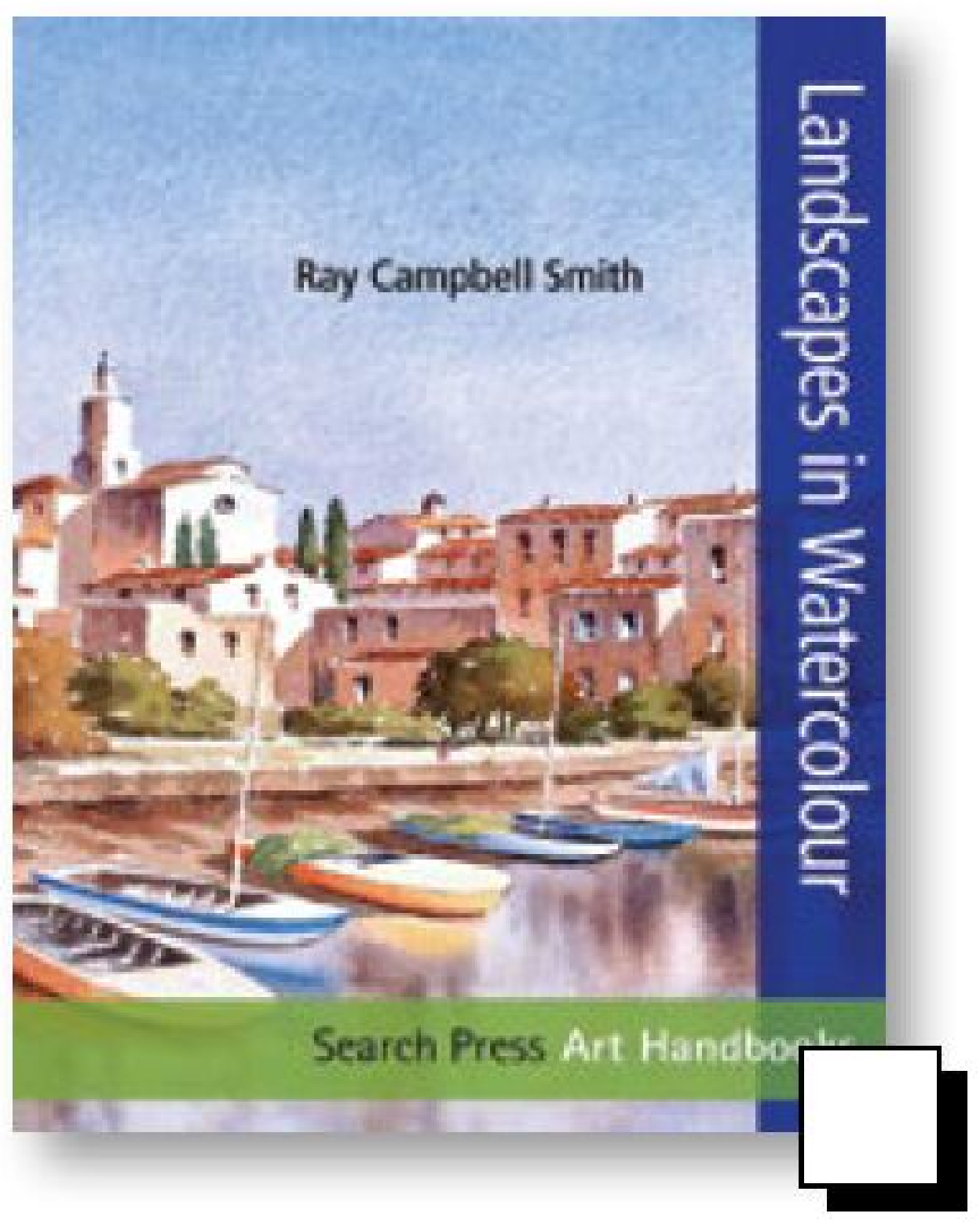
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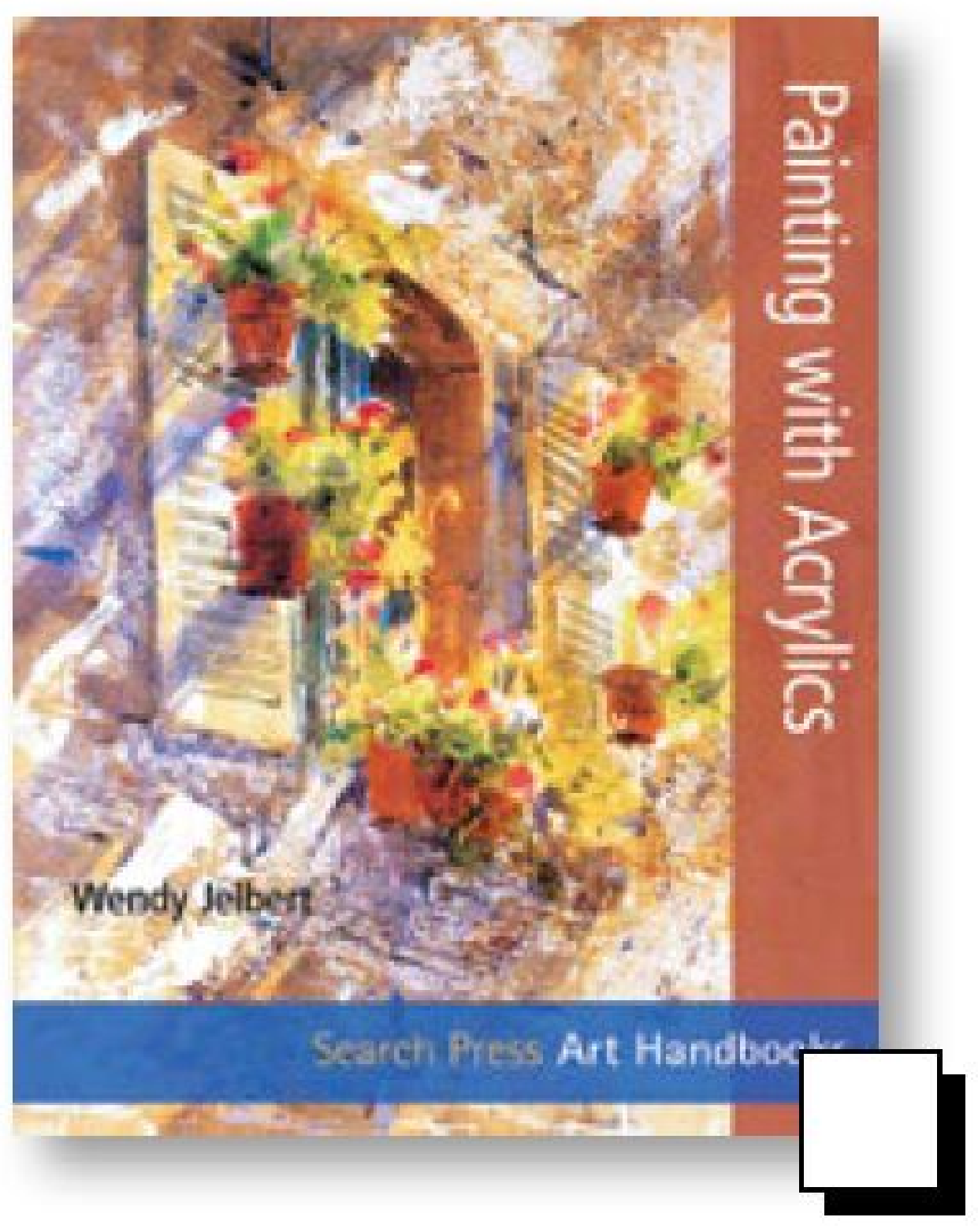
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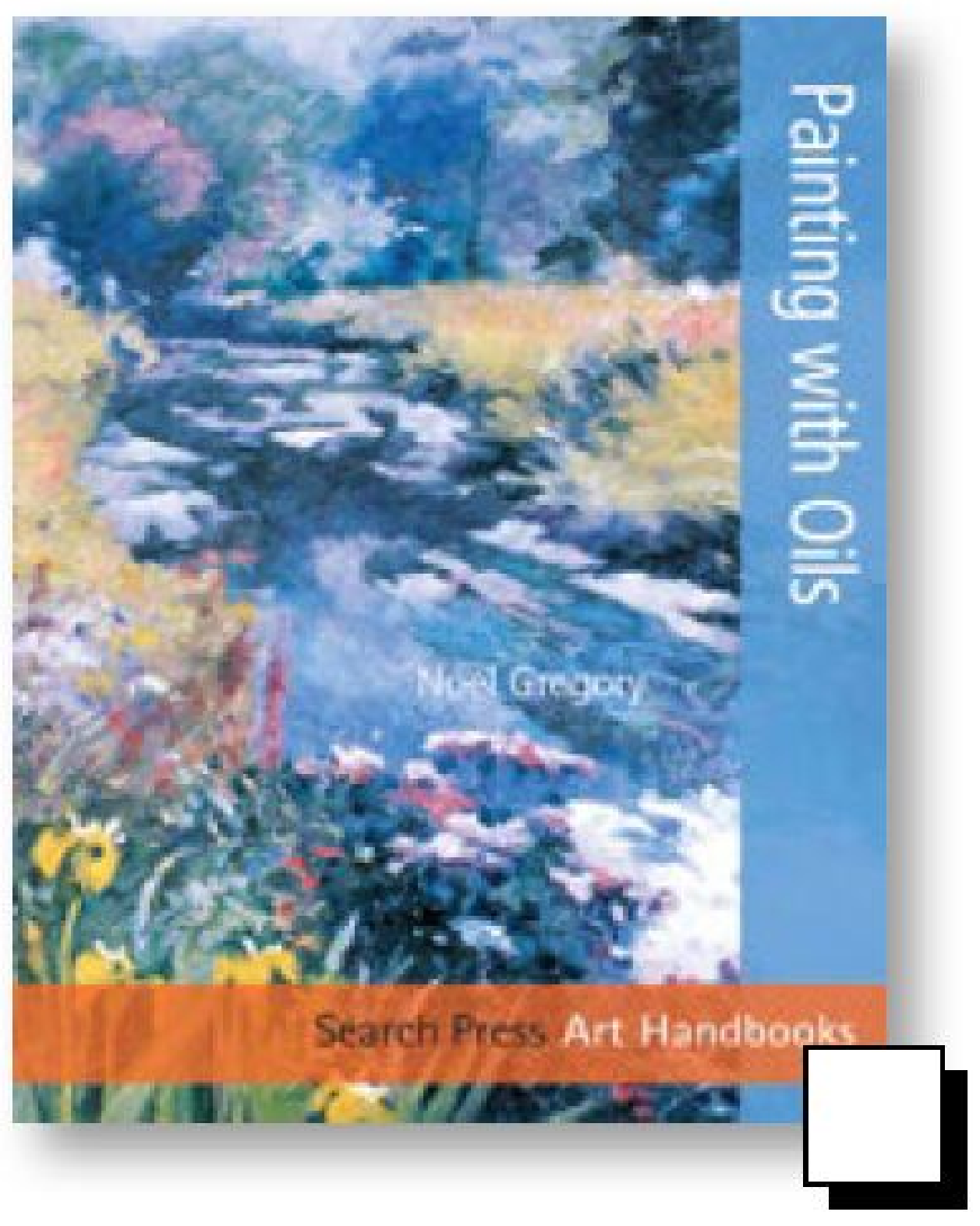
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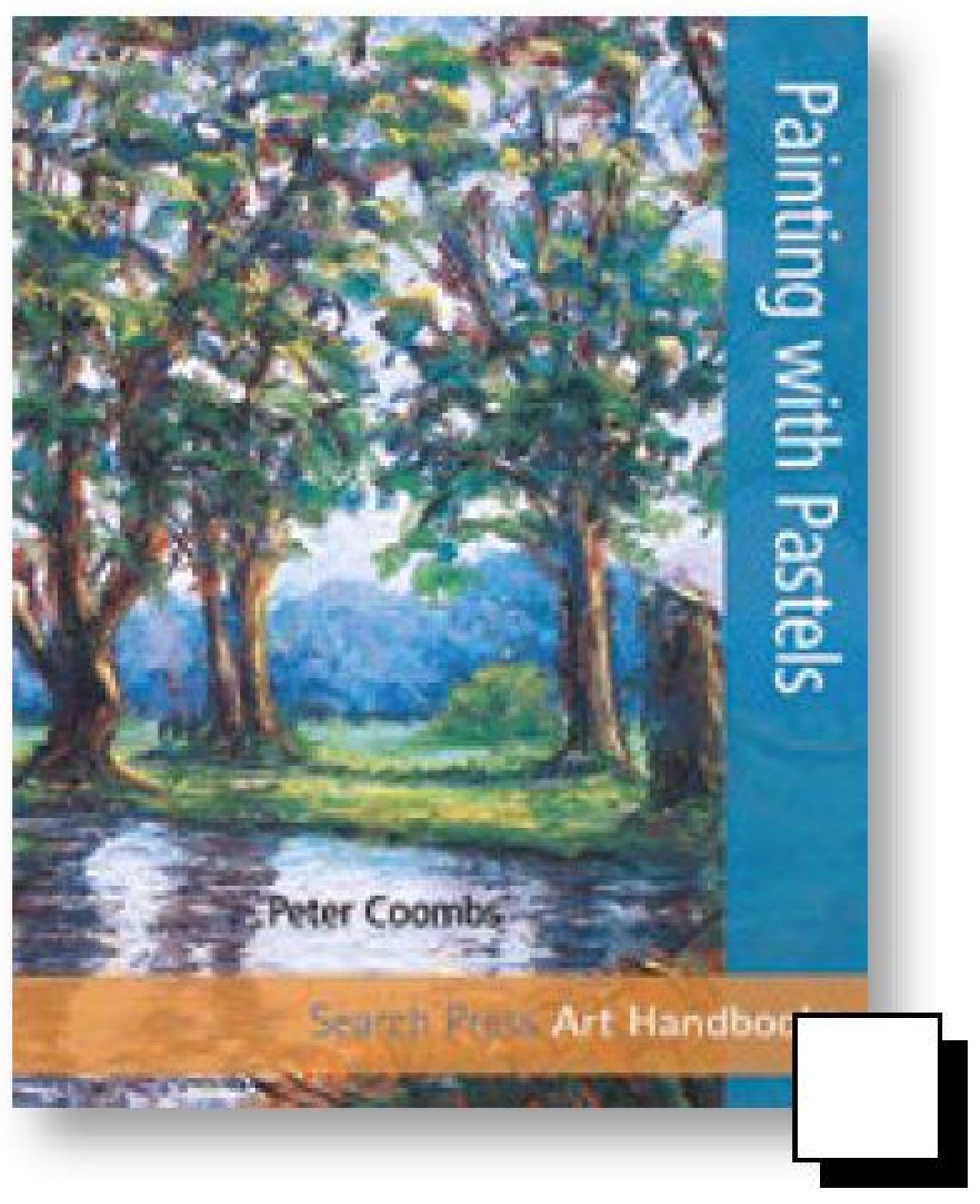
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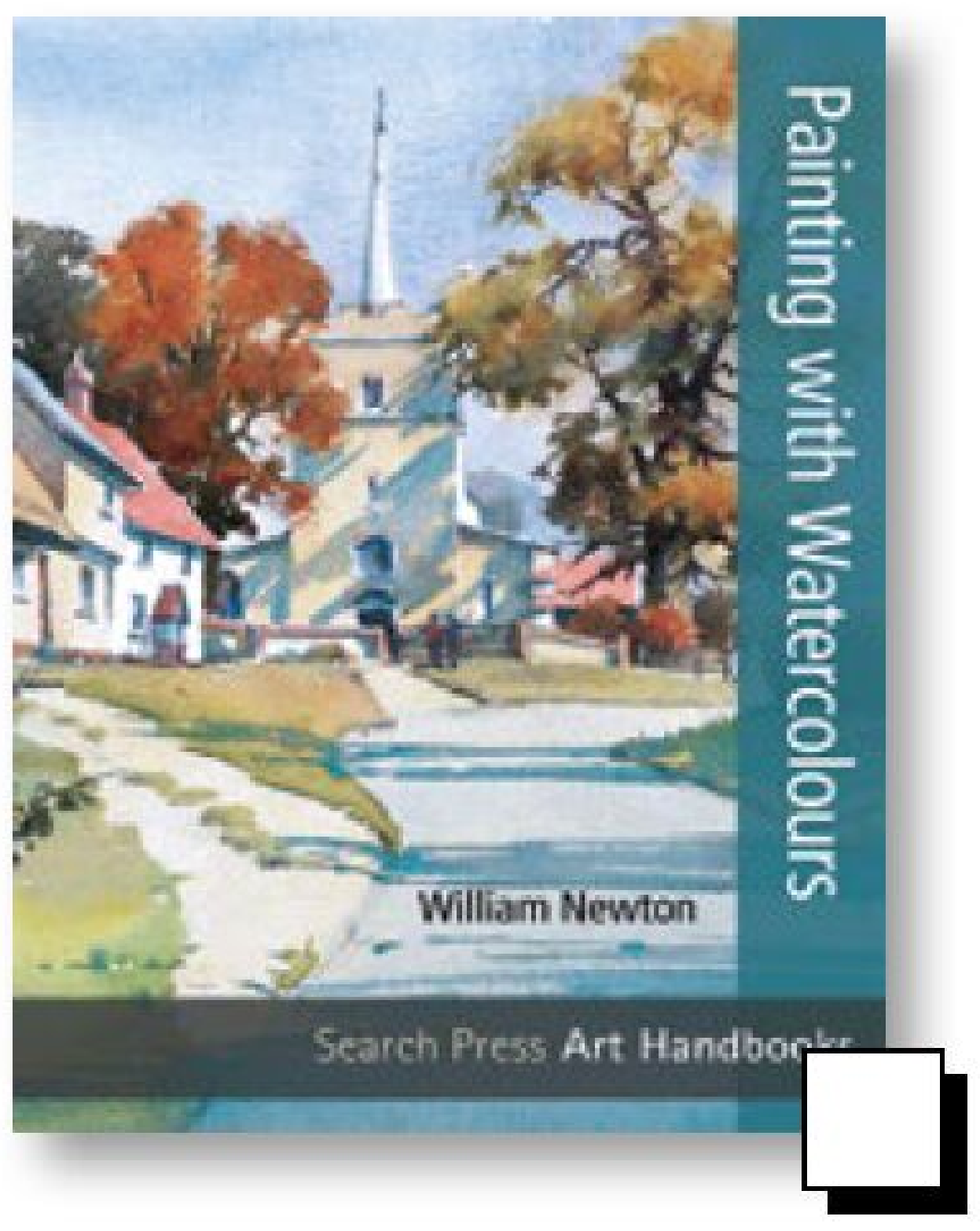
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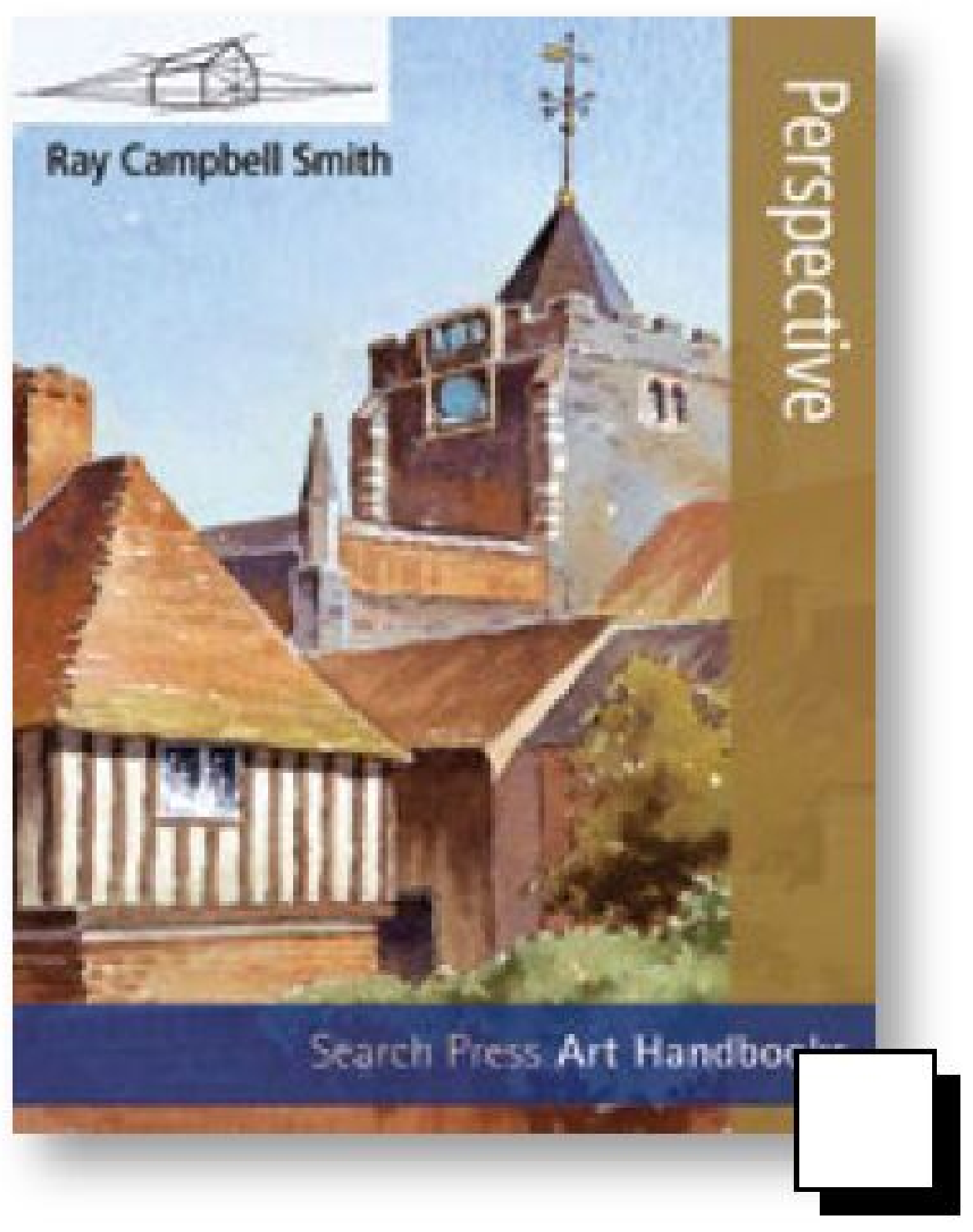
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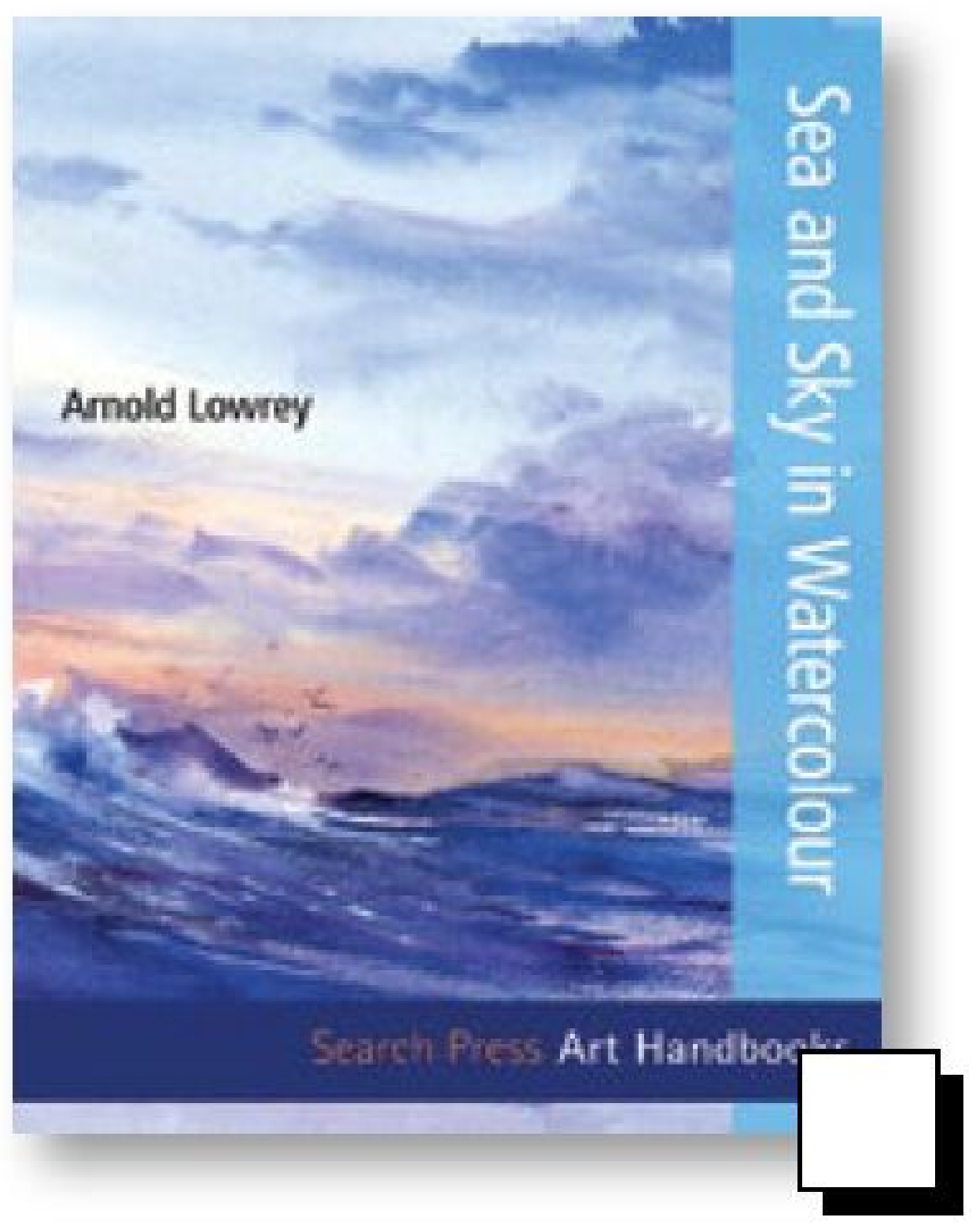
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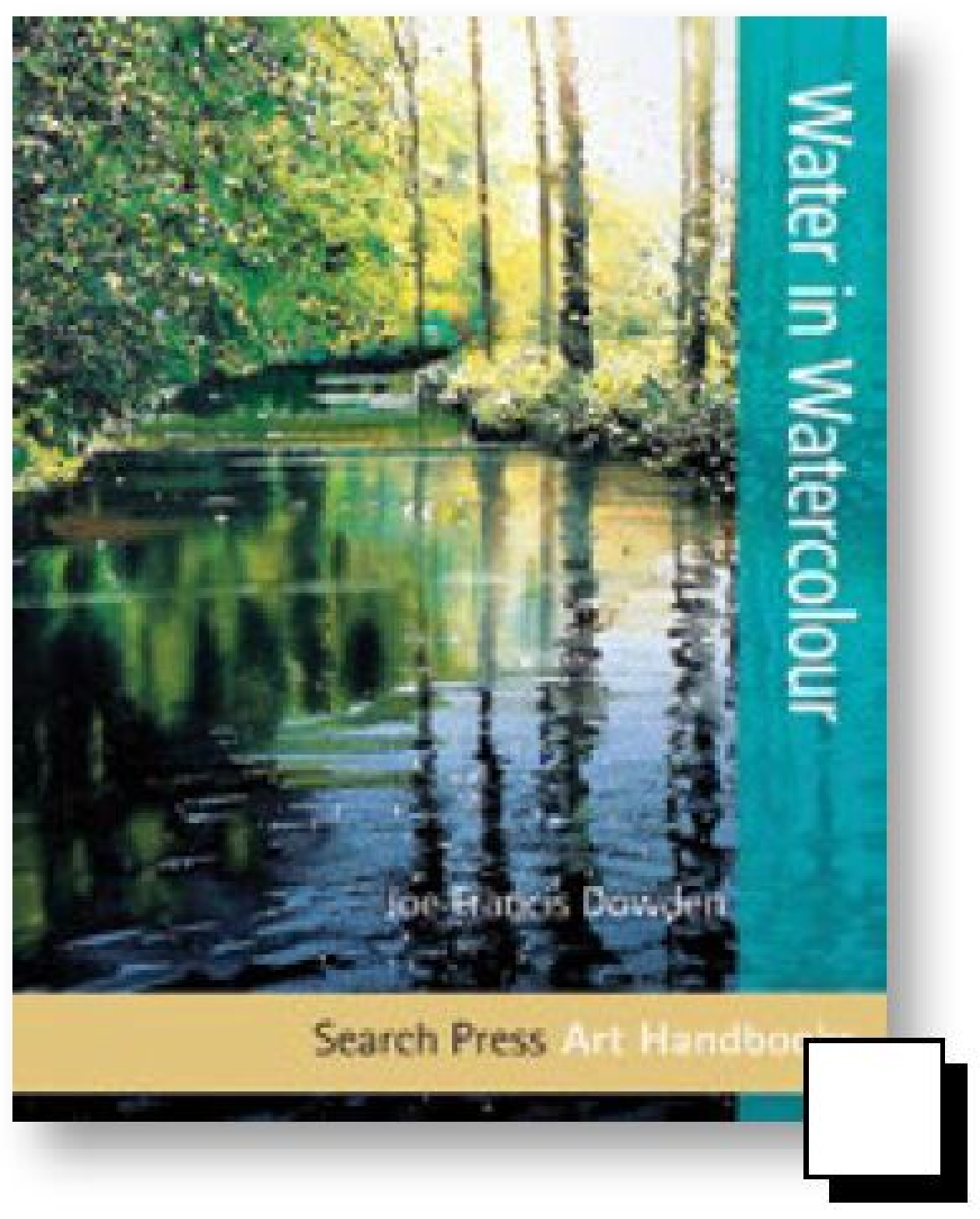
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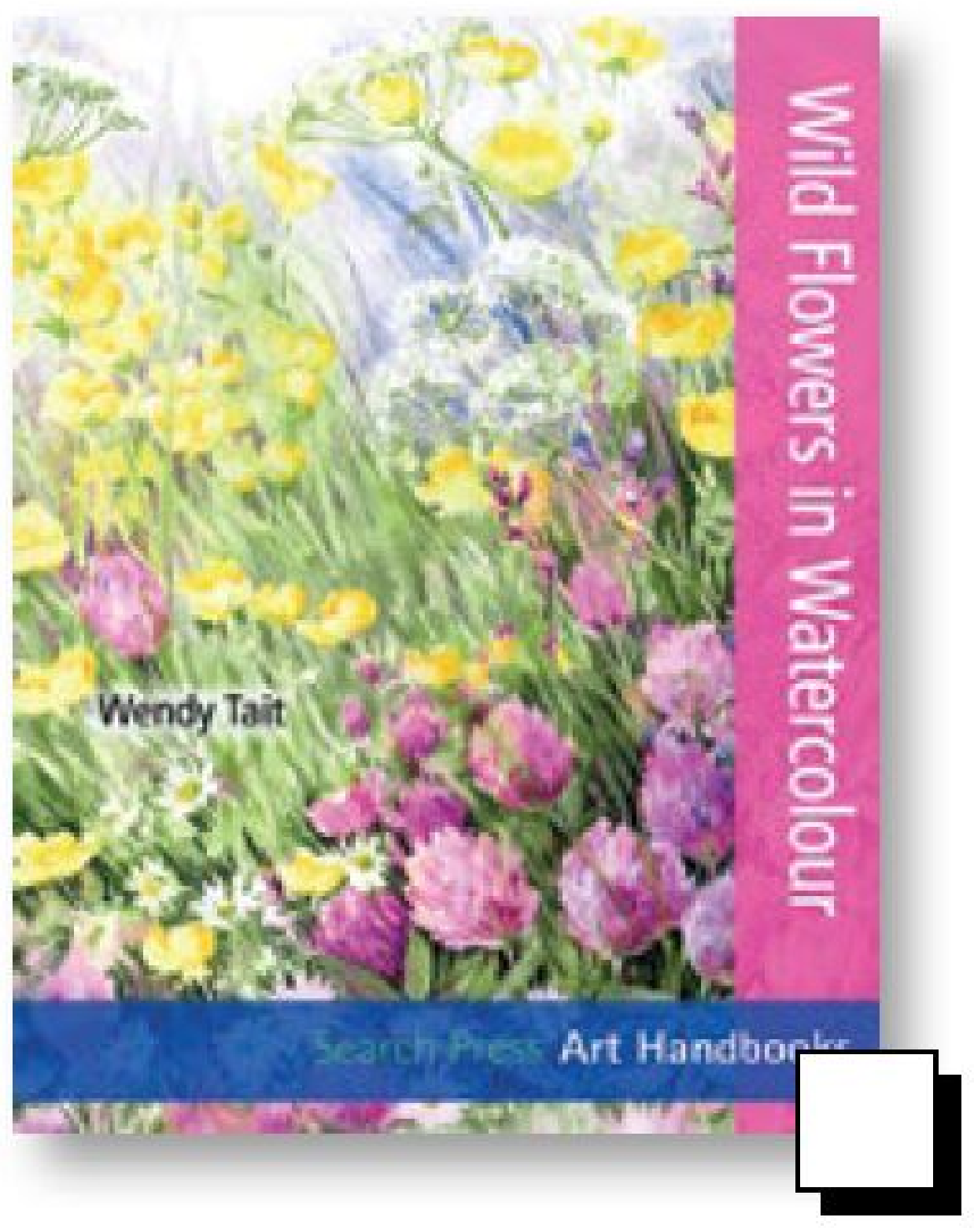
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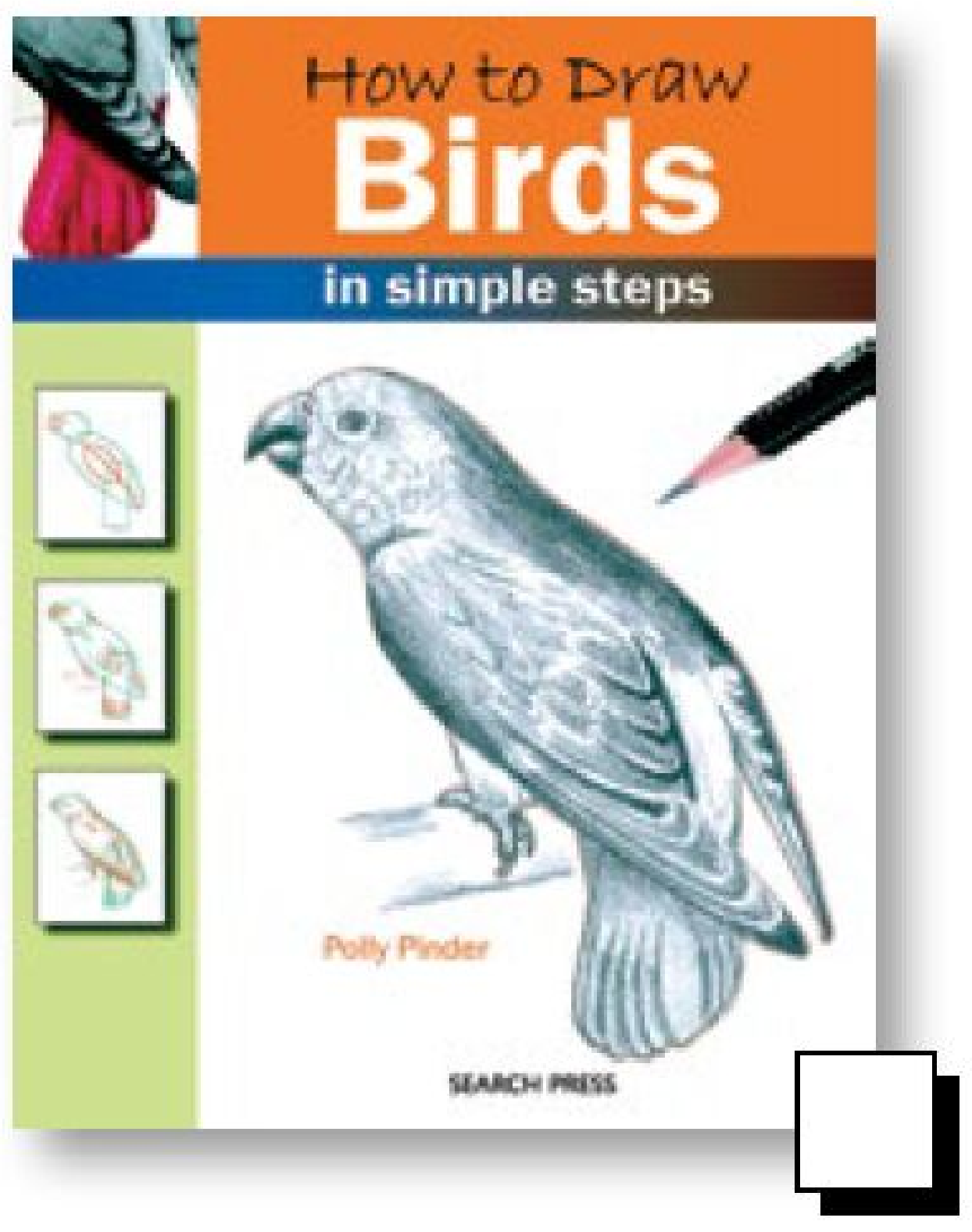
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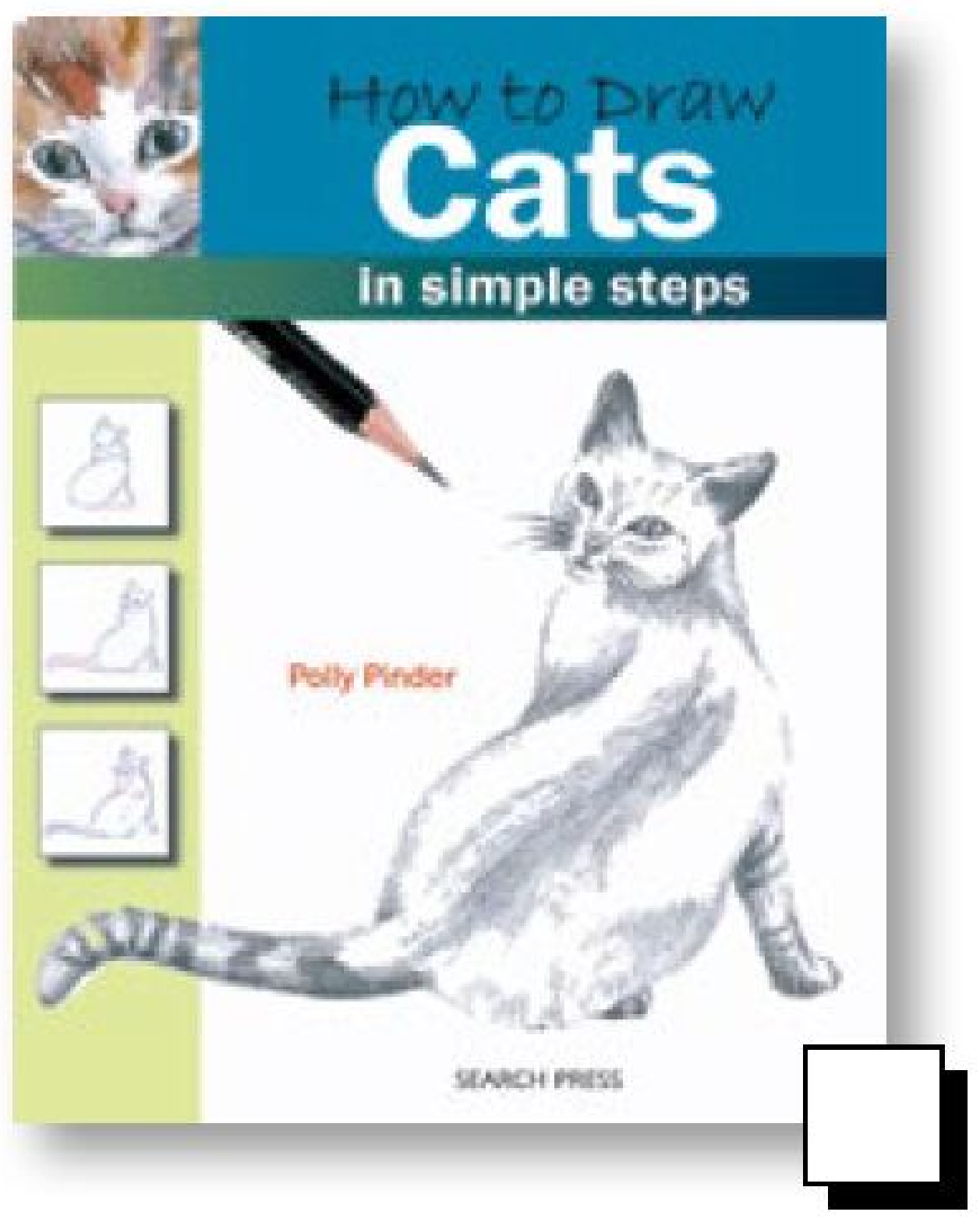
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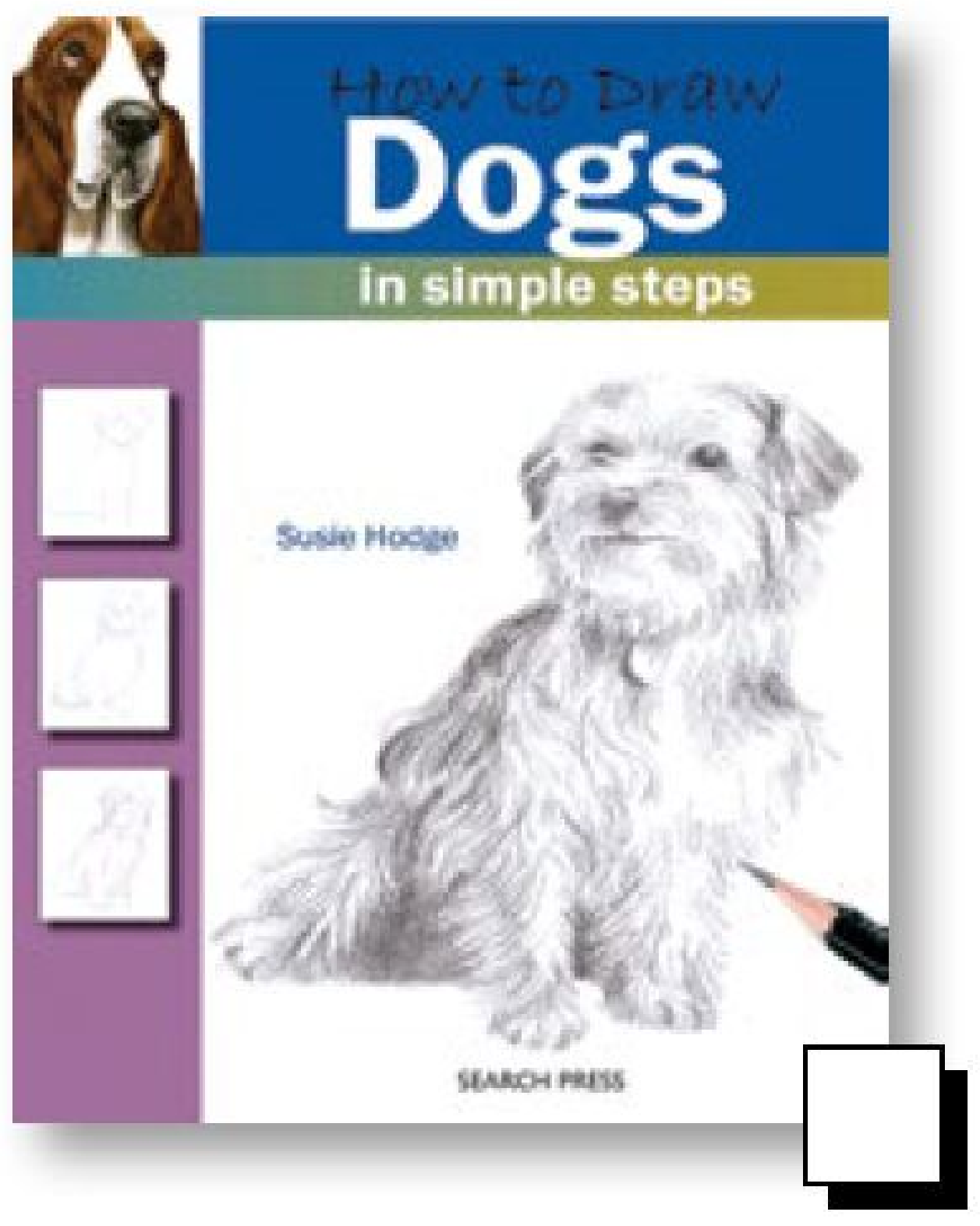
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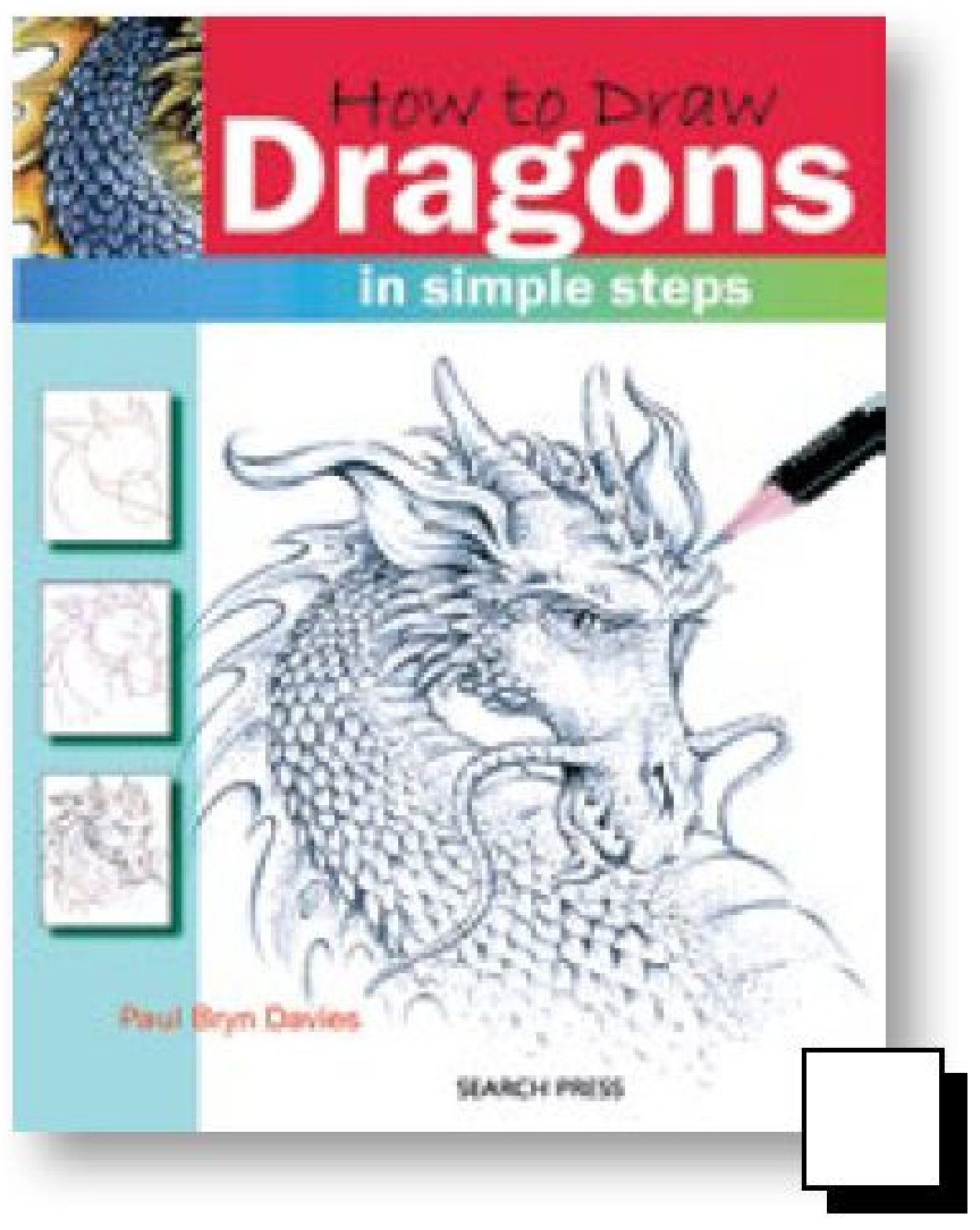
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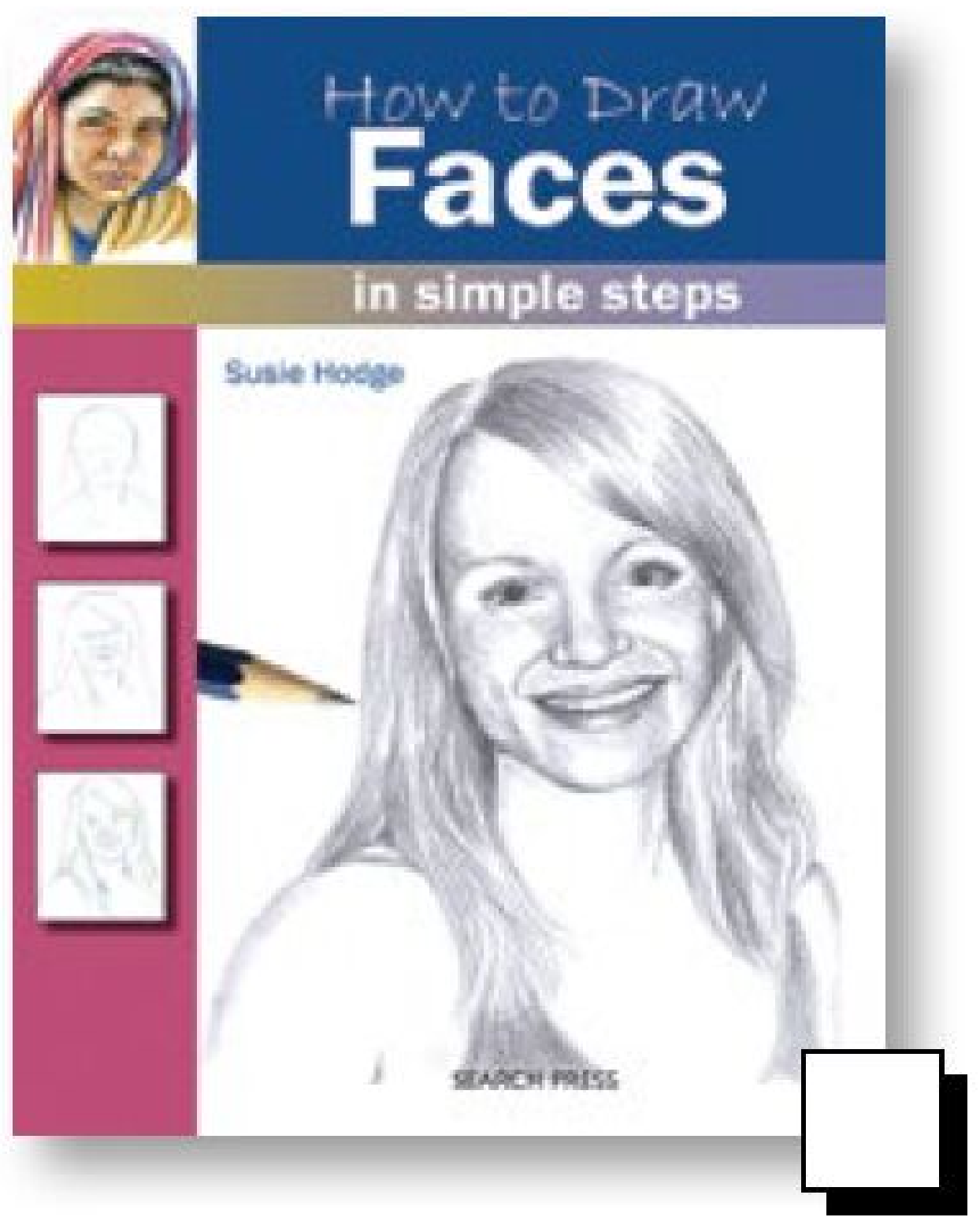
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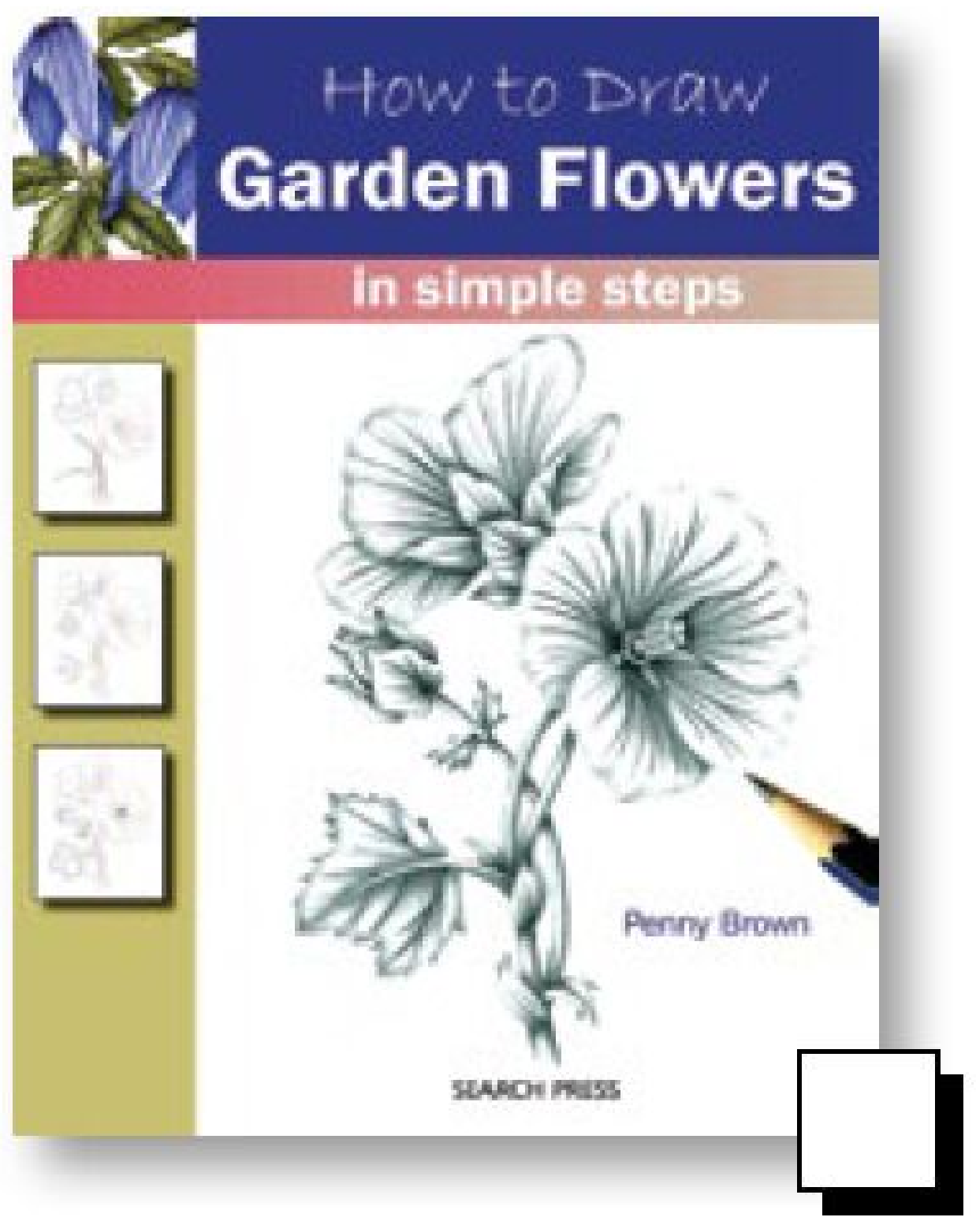
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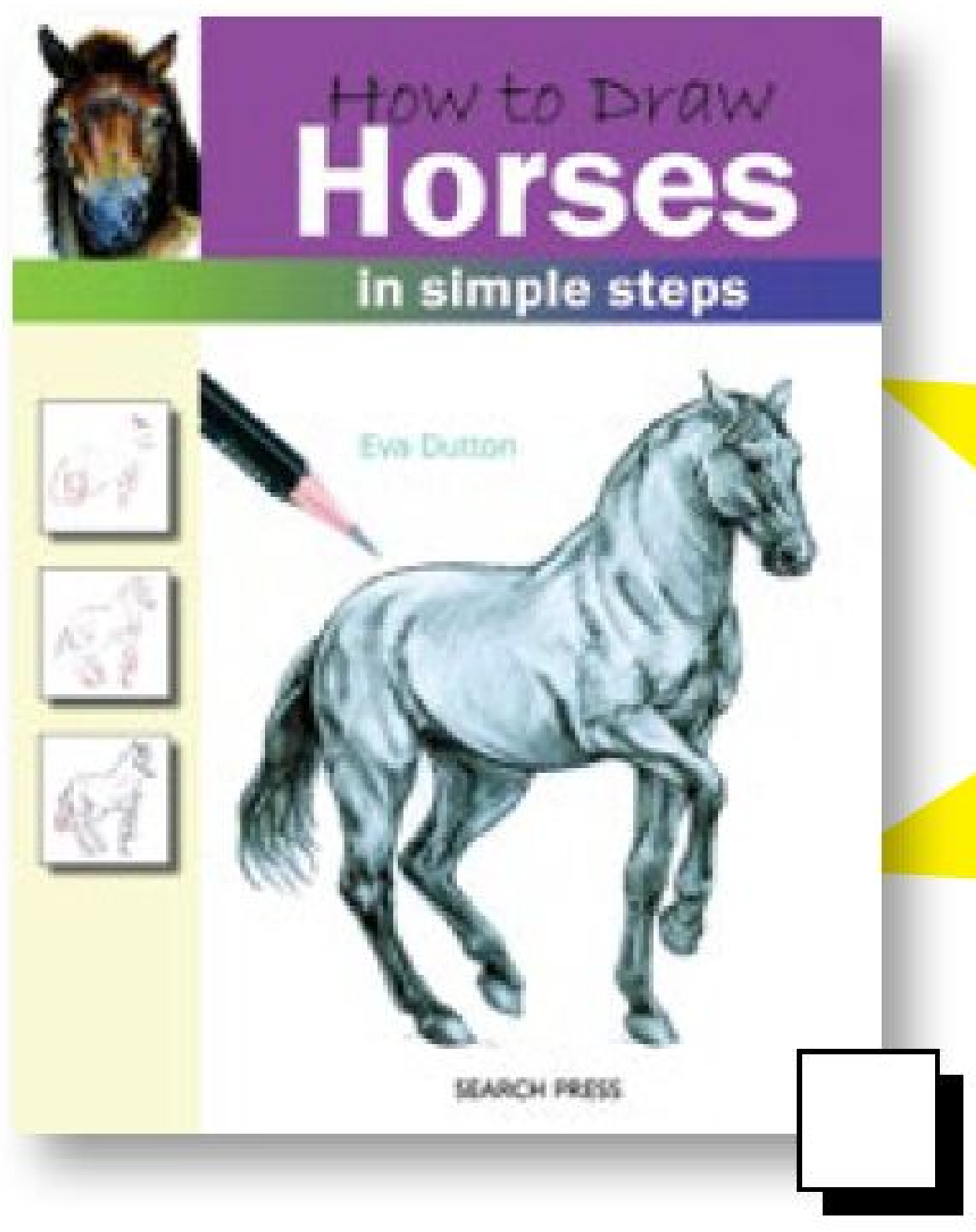
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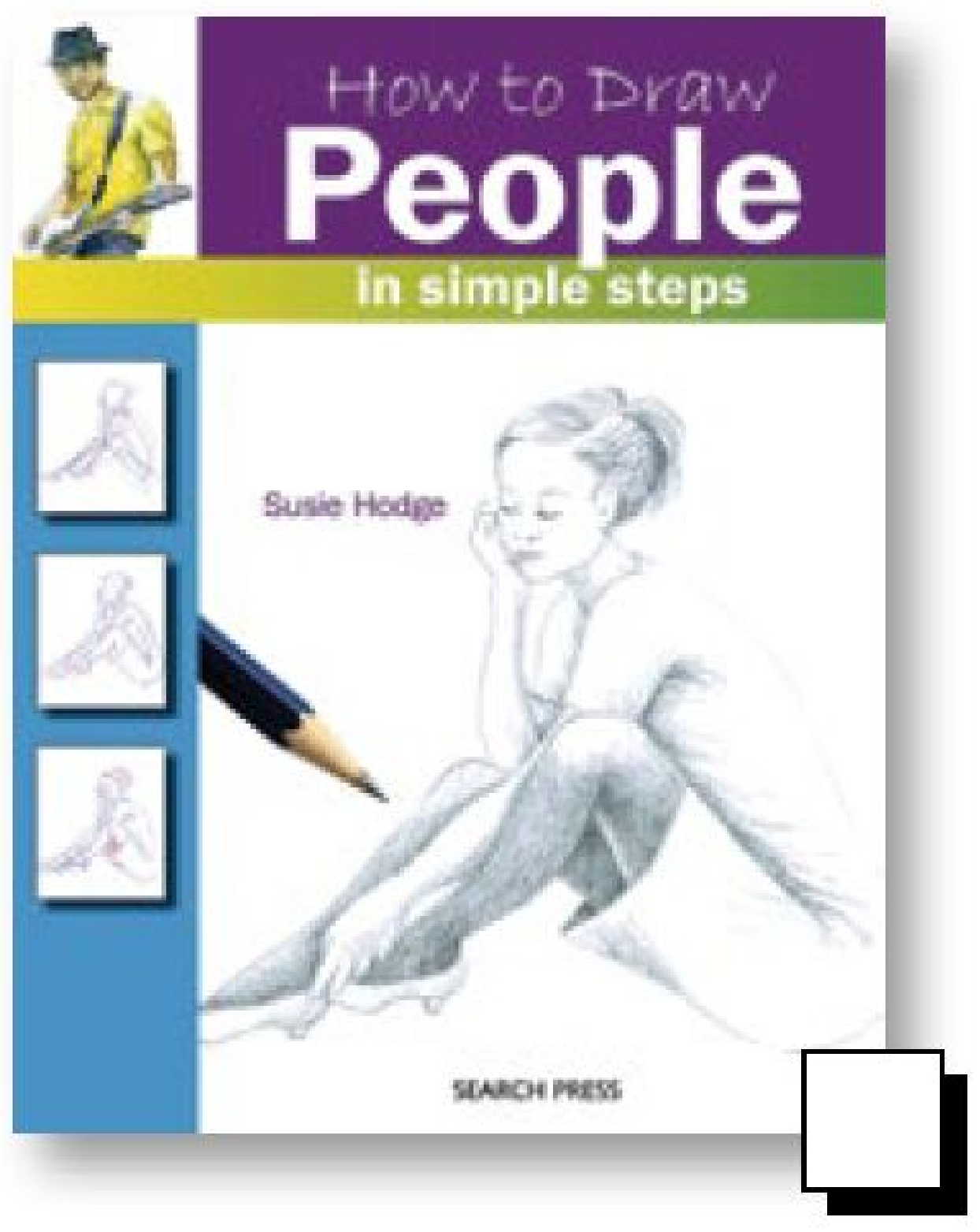
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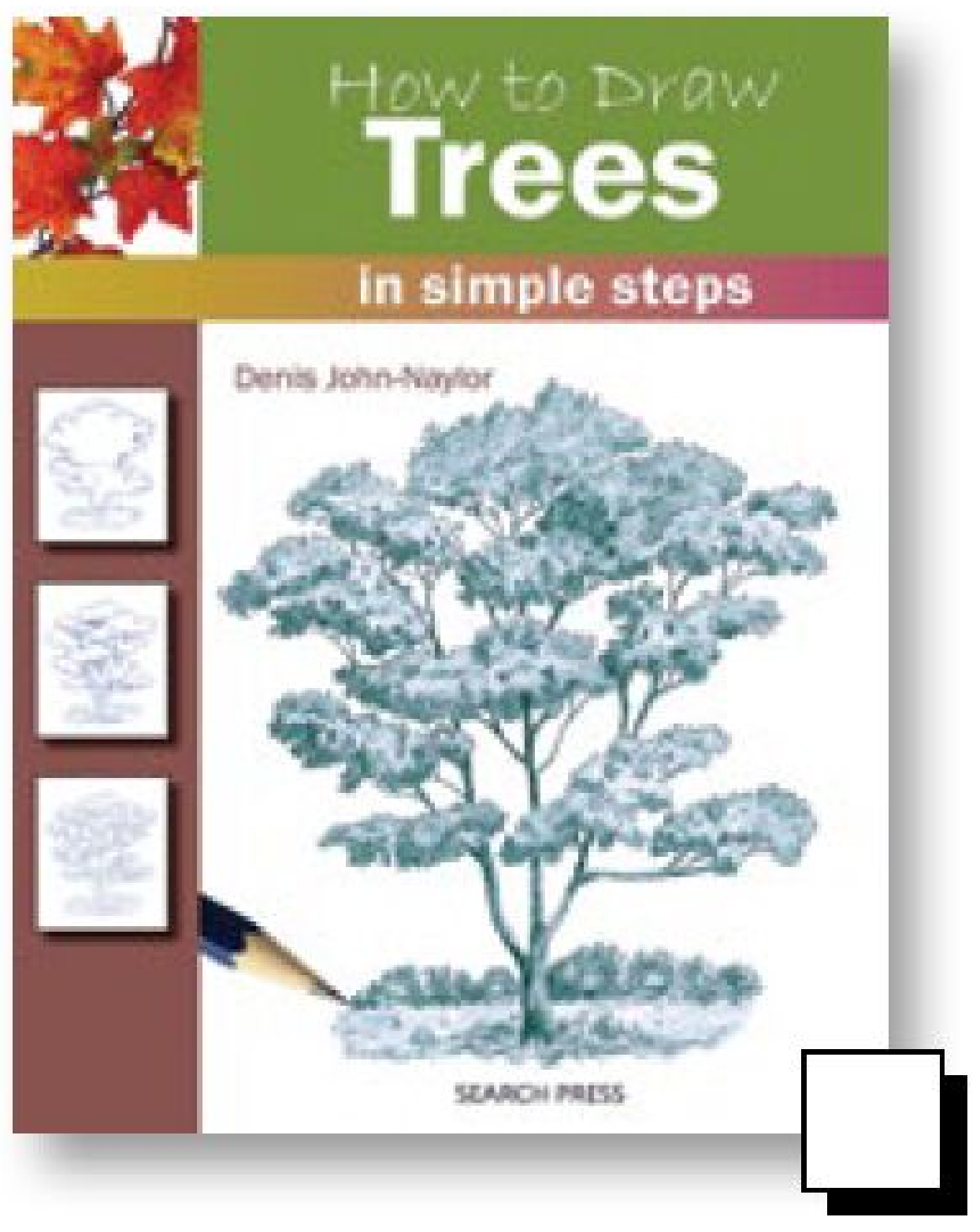
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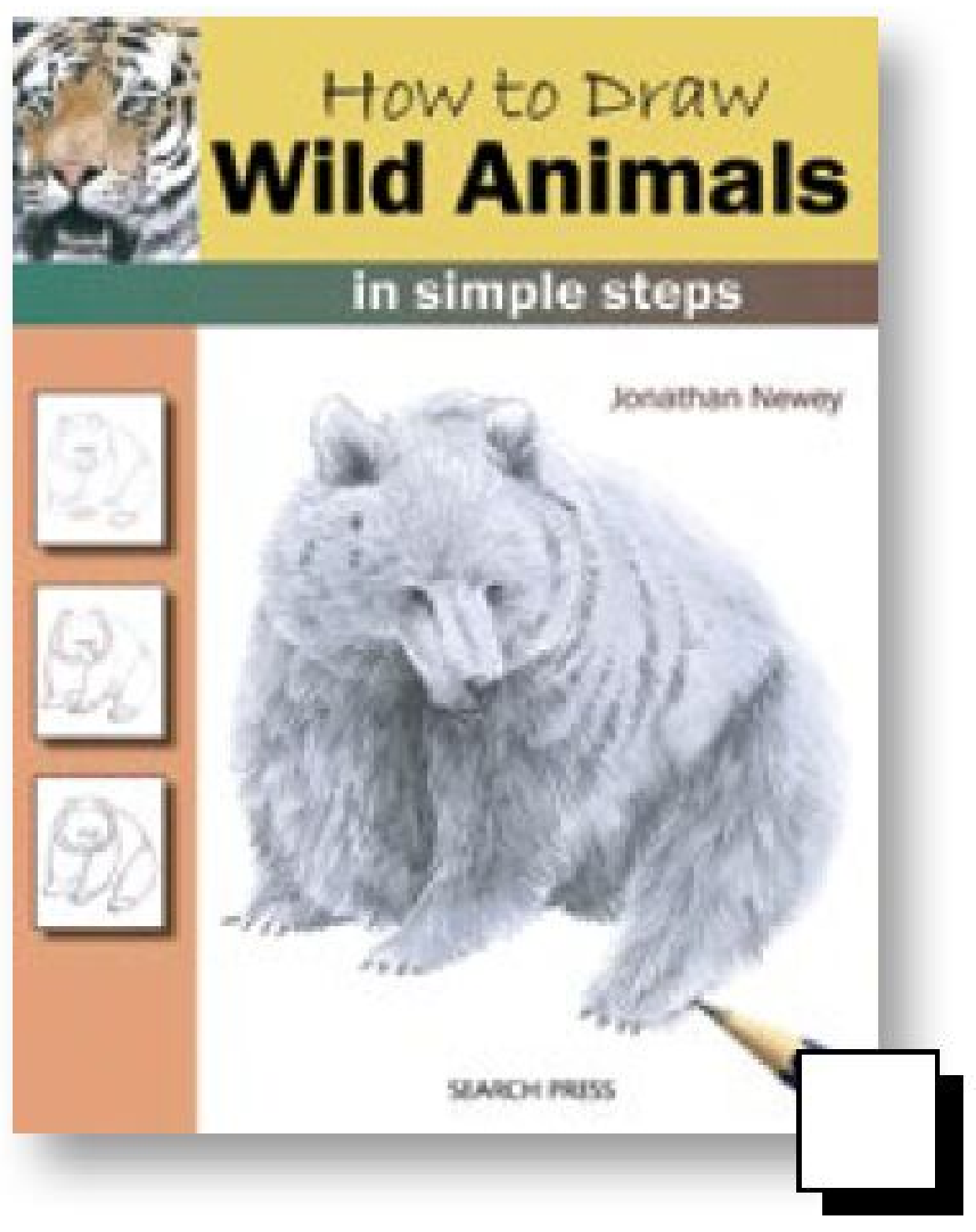
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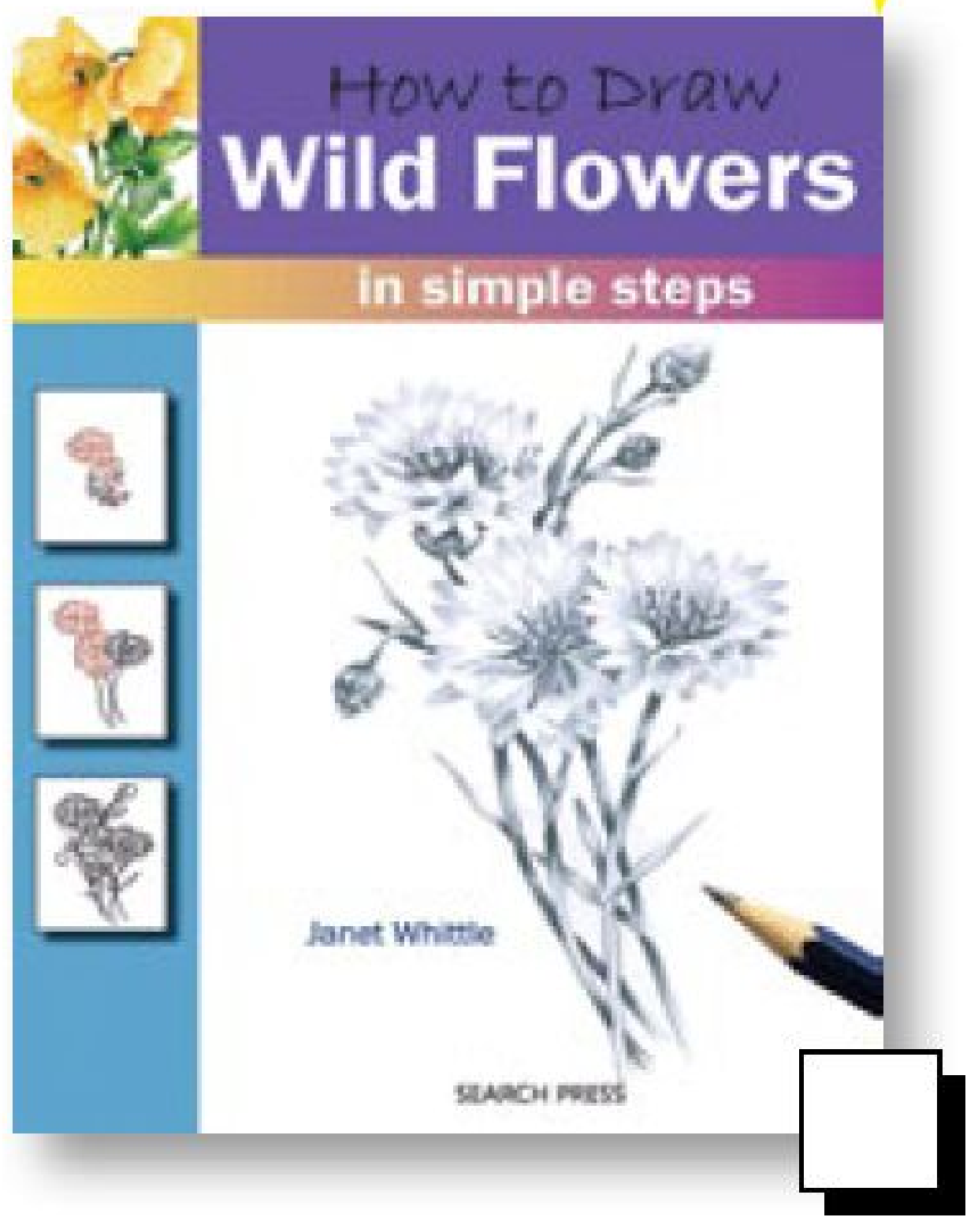
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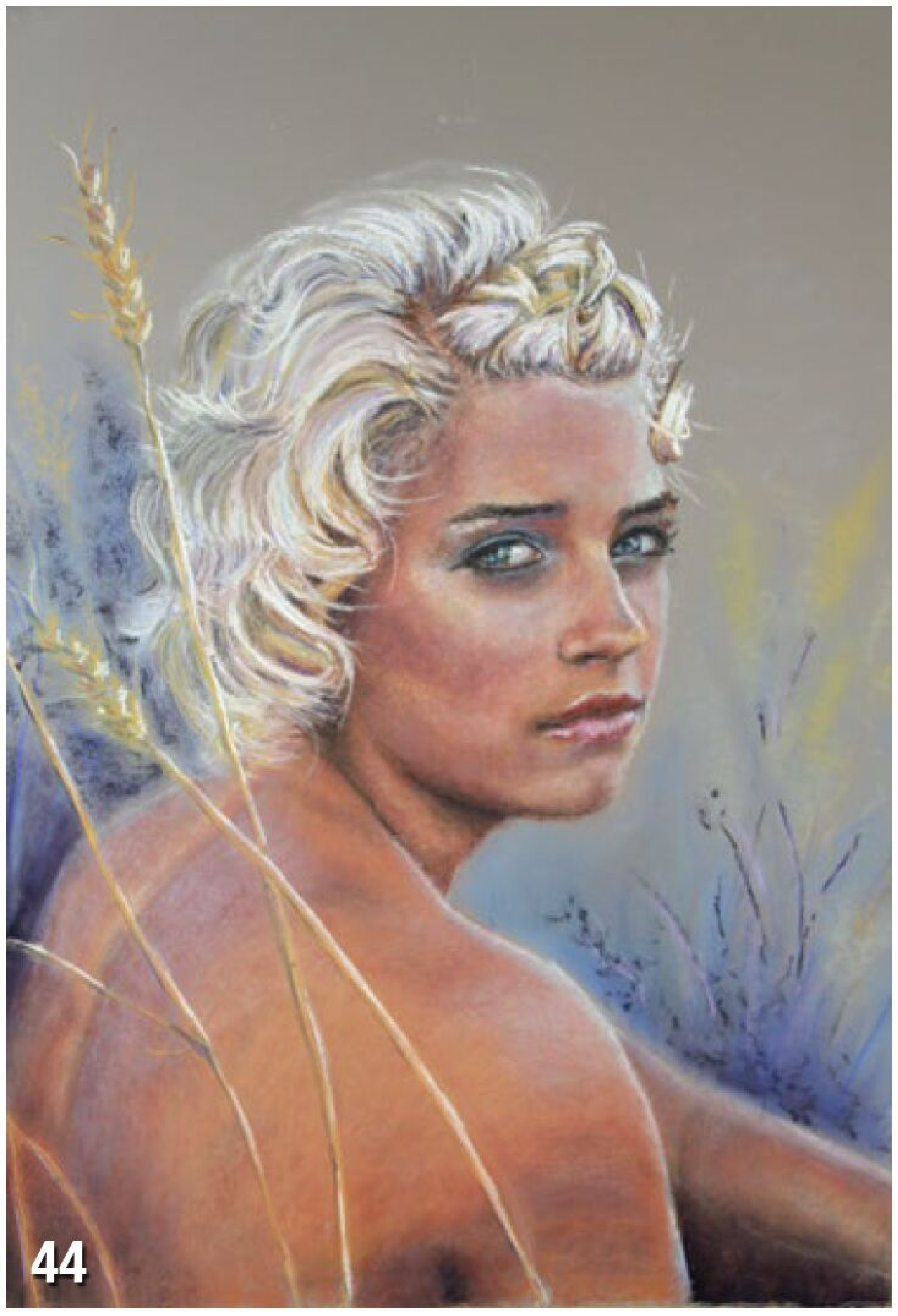

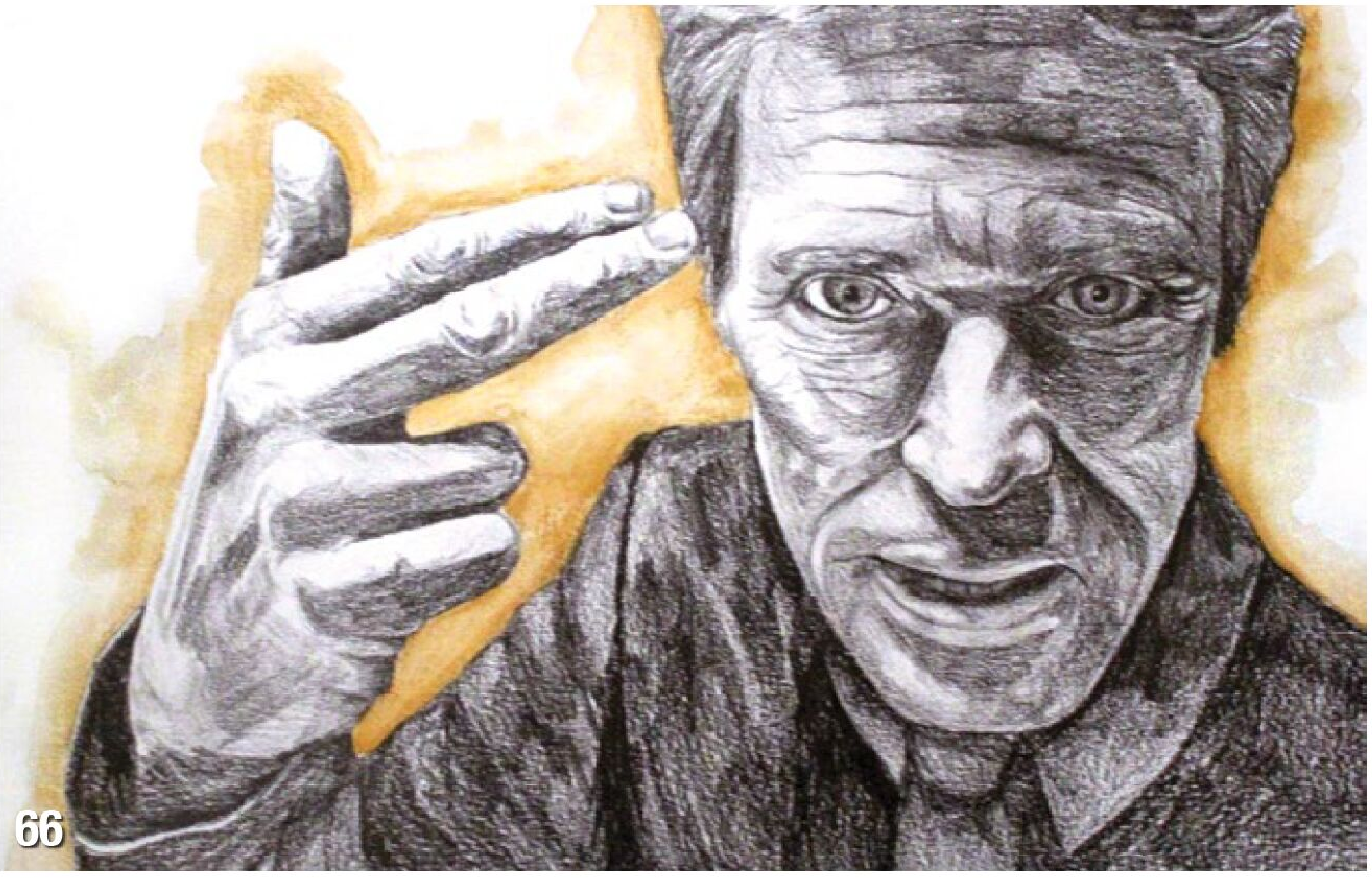

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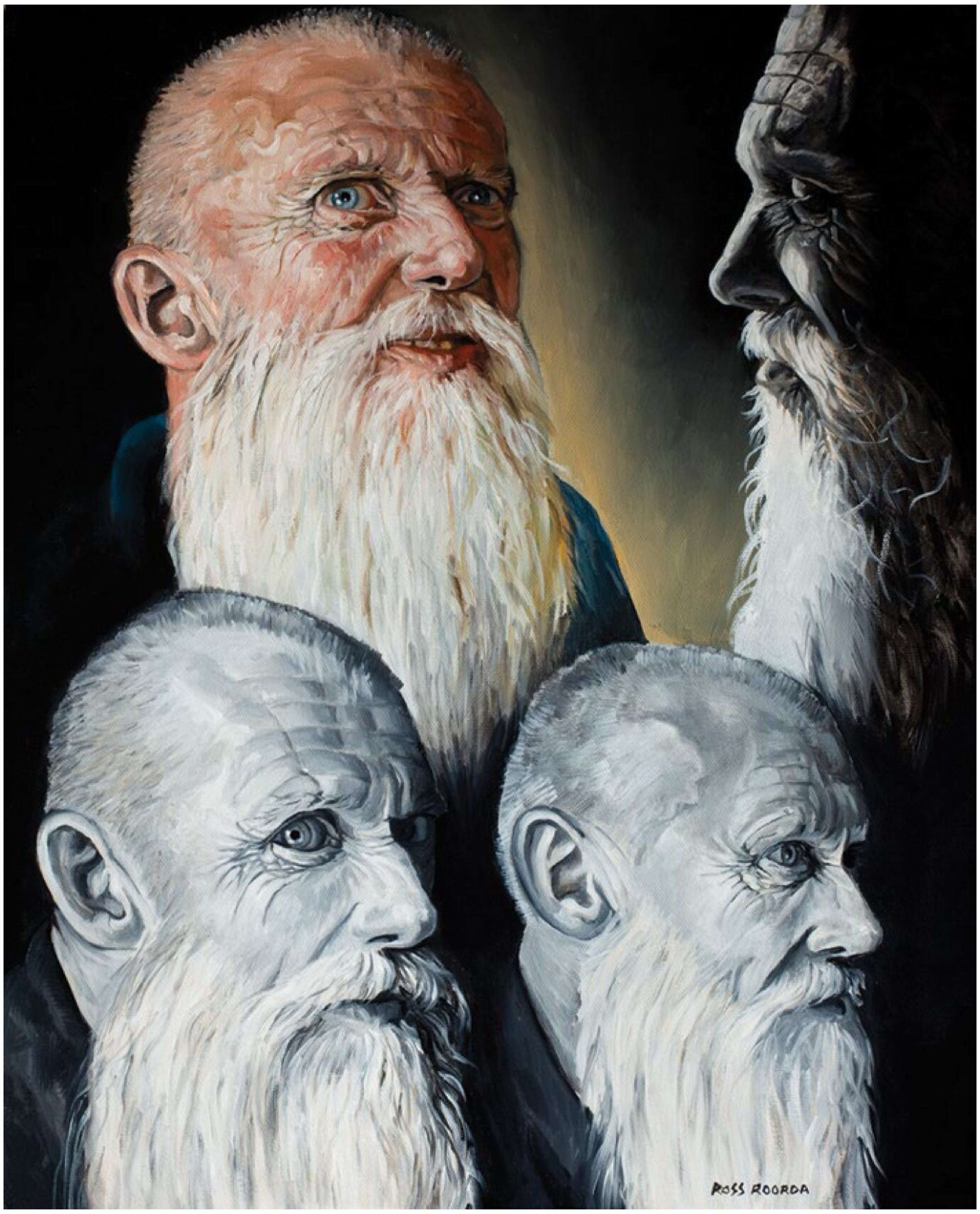
Ross Roorda

A Sense of Purpose

Painting is part of this talented man's life. It gives him a sense of purpose and it is how he relates to the world … by producing outstanding art which is undeniably honest and believable.

By Ross Roorda



My full-time occupation is Principal for a behaviour school in Sydney's western suburbs. My home is at Lawson in the Blue Mountains.

I completed an Art Certificate course at Meadowbank TAFE in 1987 and then went on to what was then known as City Art Institute to complete a Bachelor of Arts Degree in Fine Arts in 1989. I returned to university in 1994 to do a Diploma of Education at the University of Western Sydney.

I have continued to paint and draw since leaving University; and although I never did art at high school, I had always drawn as a kid. My Year Six art teacher withdrew me from the class to talk with me because I had shown potential in rendering form – a concept that was apparently supposed to happen much later. It was the only real highlight from my schooling that still stands out.

I have always been passionate about drawing people and animals – especially their faces.

As a kid, I used to live with my grandmother and we would always fight. It was after one of those fights that I put pencil to paper and did a portrait that pretty much summed up the way I saw her and felt about her. She found the portrait the following day, and was so angry that I received one of the biggest hidings I ever had. For some reason my drawings weren't destroyed . . . and when I looked at them again I realised for the first time that art had the ability to make people feel.

The interest in portraiture and faces continued to grow from there – and faces have become an obsession for me; they represent all that makes us human.

David Hockney states: "Faces are the most interesting things we see; other people fascinate me and the most interesting aspect of other people – the point where we go inside them – is the face. It tells all."

When I paint pictures of faces, it has more to do with the way I relate to people than 'art' as we know it in the western world. The painting becomes a relationship and goes on something like a long conversation that ends when the painting is completed.

I often find myself smiling or becoming excited or sentimental during the process of painting someone. It might be that I'm reflecting on something the subject has told me or something that has happened to them recently. I try to get into the space of the person I am painting and in that respect I become a part of the painting. In this way, it is also very much a self portrait.

I identify with Rothko when he states: "I'm not an abstractionist. I'm not interested in the relationship of colour or form or anything else. I'm only interested in expressing the basic human emotions: Tragedy, ecstasy, doom, and so on."

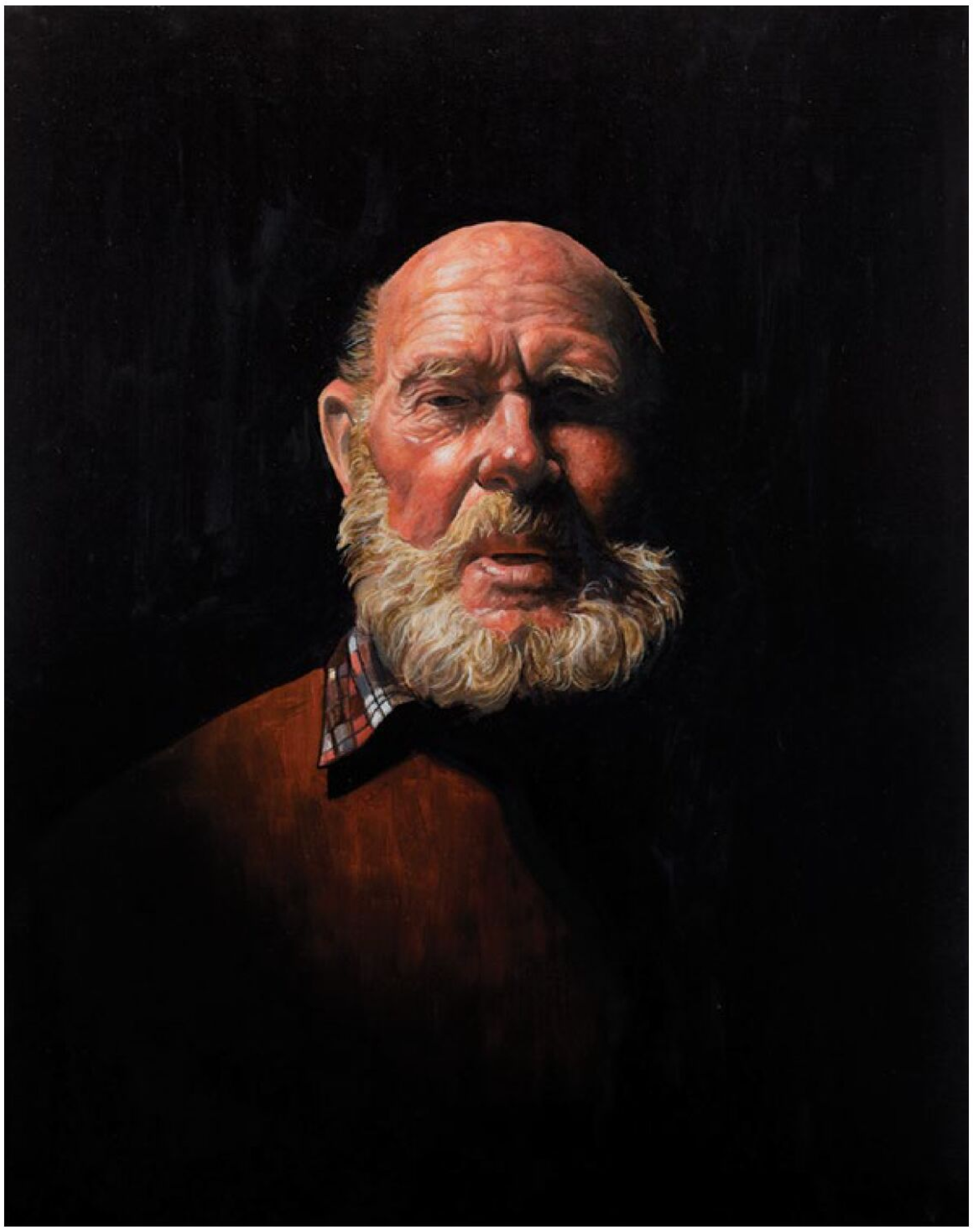
The people I paint are significant for who they are; not what they do in the community or their achievements (which is often the reason people are immortalised in portraiture). The significance of this is that the faces reflect genuine emotion and life experience – giving weight and depth to the images.

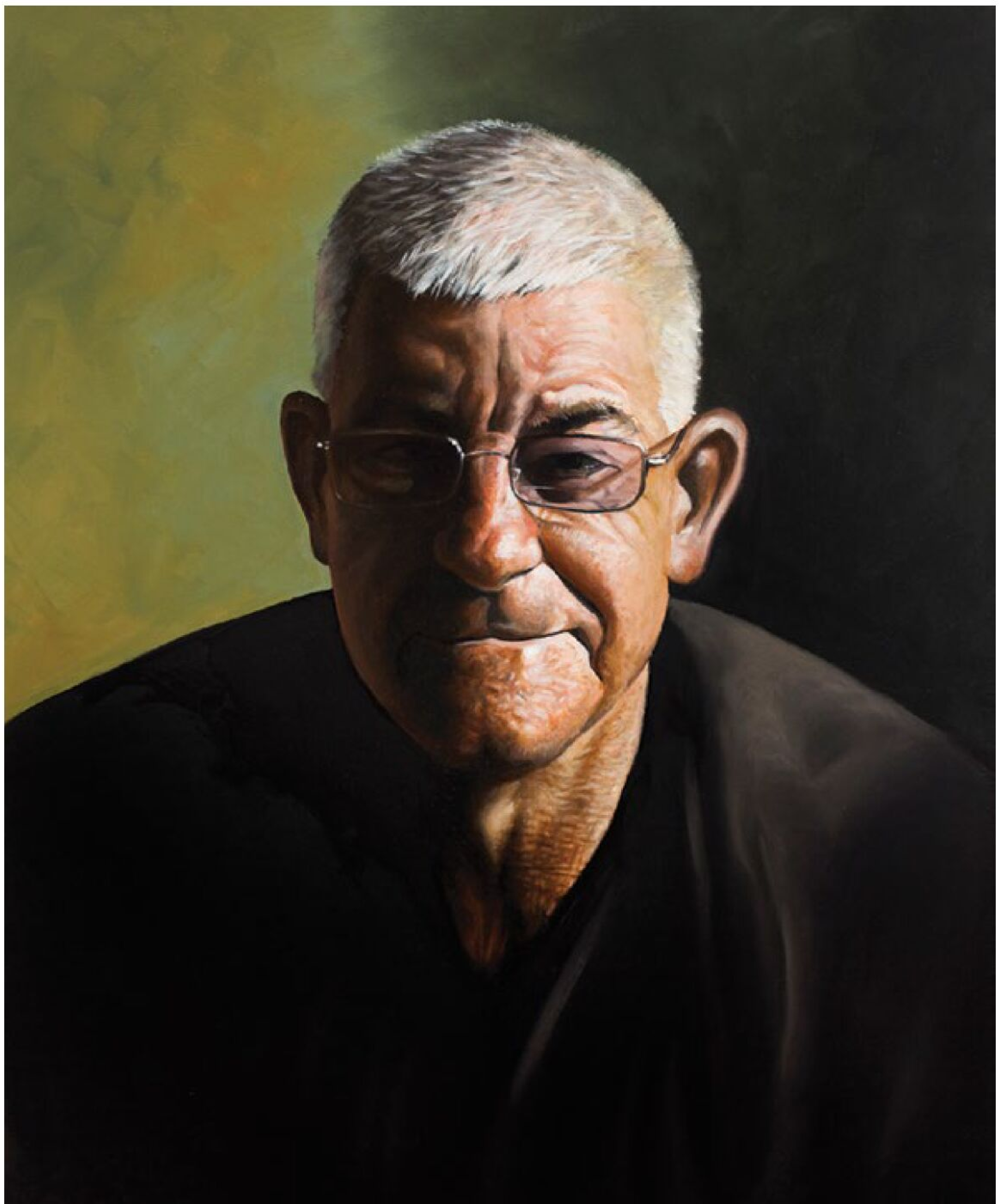
The paintings are about 'character'. By character I mean the complex inherent attributes that manifest themselves in the faces of the subjects I have selected.

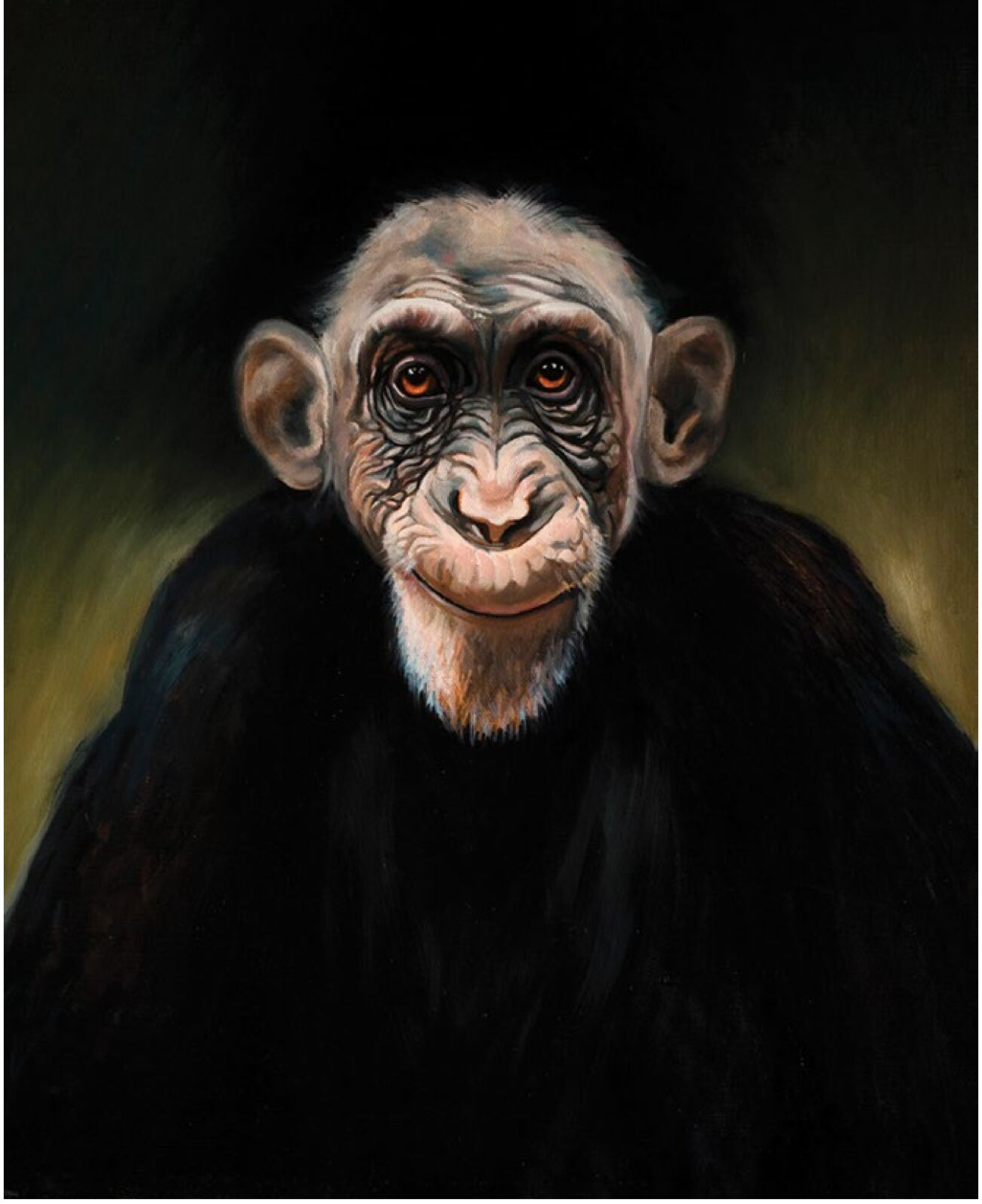
Chuck Close said: "A person's face is a kind of road map of the life they've led."

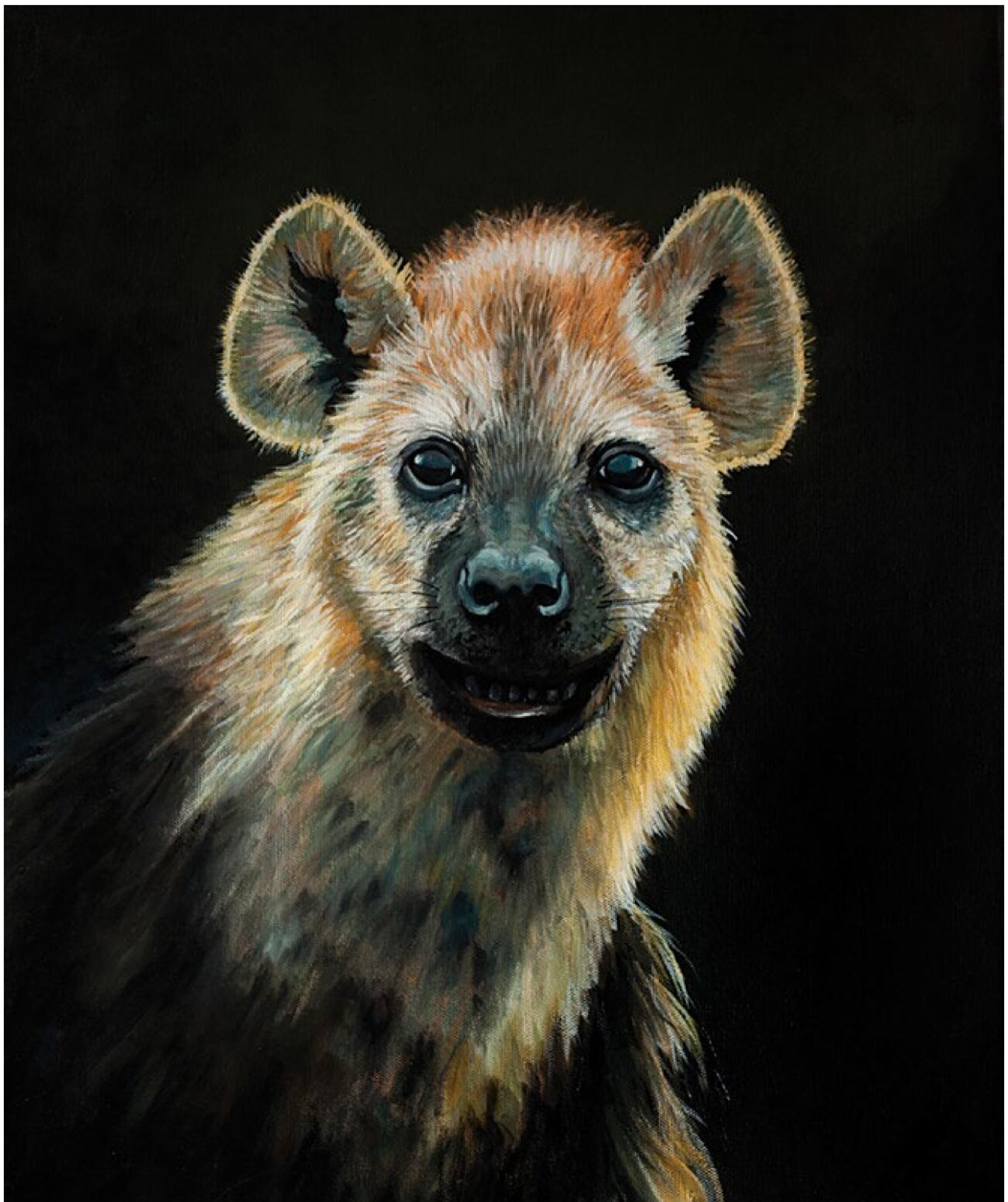
I began my artistic career as a layout artist/illustrator and I was also a cartographic assistant for the Department of Agriculture – but I was too messy and untidy for either of those positions. After I finished at university, I sold my work for five years. I painted birds and reproductions of paintings by Reubens and Rembrandt.

I now work full-time for the Department of Education and Training as a school Principal and I am doing a Masters degree at Newcastle University entitled 'Psychology of the Gaze'. This is a visual









exploration that examines the facial expressions between people and animals.

I really enjoy the freedom of not painting for a living anymore – but I have done lots of different jobs and before I was a school teacher I was a school cleaner and a drummer for a few bands. I am the most unlikely character to be a school Principal with shaved head and tattoos; but I never set out to paint pictures or be a school Principal.

I paint in oils and my current series is on Masonite panels. My best mate is a great furniture maker and he put together some really sturdy panels on ply frames. I usually start the paintings in an acrylic umber (or something similar) in order to block things in. I use mainly neutral flesh tones and earth colours. I avoid any colours that have a strong emotive quality as they are a distraction and serve no purpose in my present work.

The subjects for my portraits at present are locals from the club or the pub; as well as friends, family and workmates. I think the subjects from Lawson have been great. They are interesting characters with interesting stories and they have been very supportive.

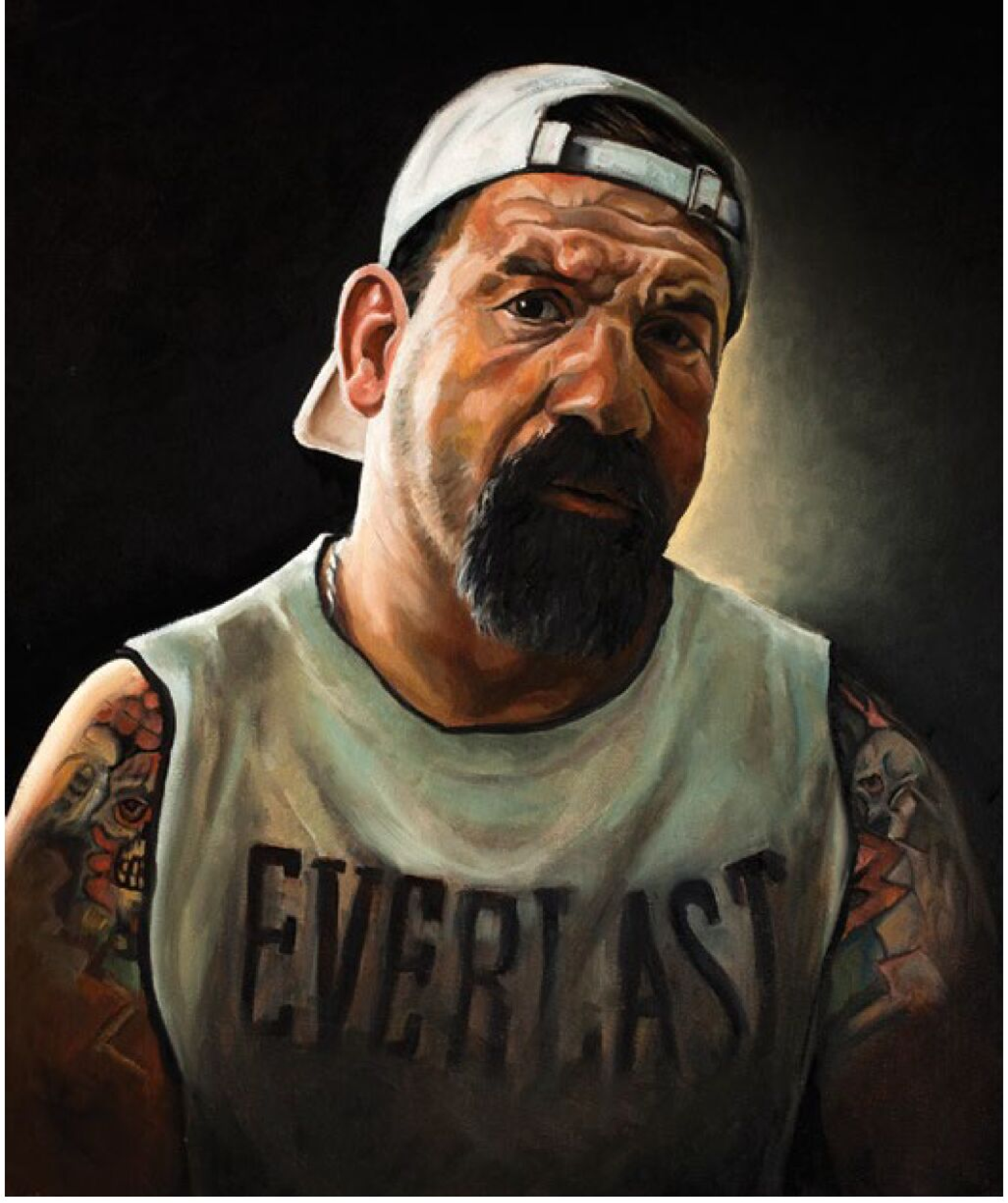
Aside from people, I paint animals. These I treat with the same respect as my human subjects, and not as wildlife illustrations. At the moment I am interested in the gaze of both subjects and how we communicate emotions through facial expression.

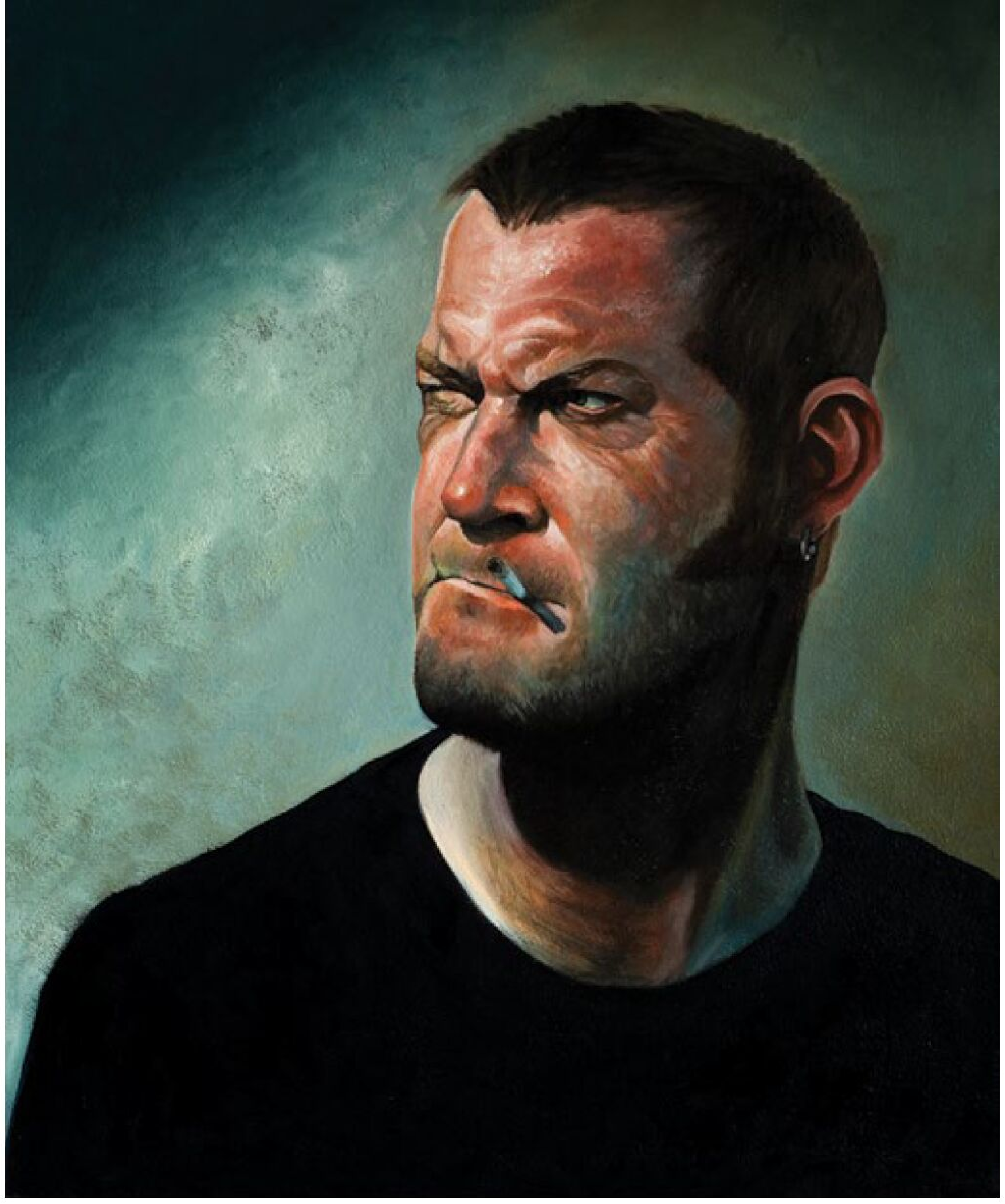
The Lawson portraits formed an exhibition at the Tom Roberts Cafe/Gallery (in Lawson) from the first weekend in March 2011.

The major inspiration for my work comes from Nature and the beauty I see every day. I am fascinated by the wrinkles and scars that make up an individual; they tell a story and are far more beautiful than the plastic and superficial ideal portrayed in glossy magazines.

I am also excited by the power that the human face has to carry emotion . . . that goes beyond words. I am interested in the relationship between painting and viewer and the power of gaze. This includes animal subjects. I am using animal skulls to develop three-dimensional working models (in preference to photographs).

The artists' works I have been looking at





recently are paintings by Caravaggio, Rembrandt, Lucian Freud, Francis Bacon, Chuck Close, Jenny Saville and Albert Tucker. All these artists have focused on the human face at some stage, or for their entire careers.

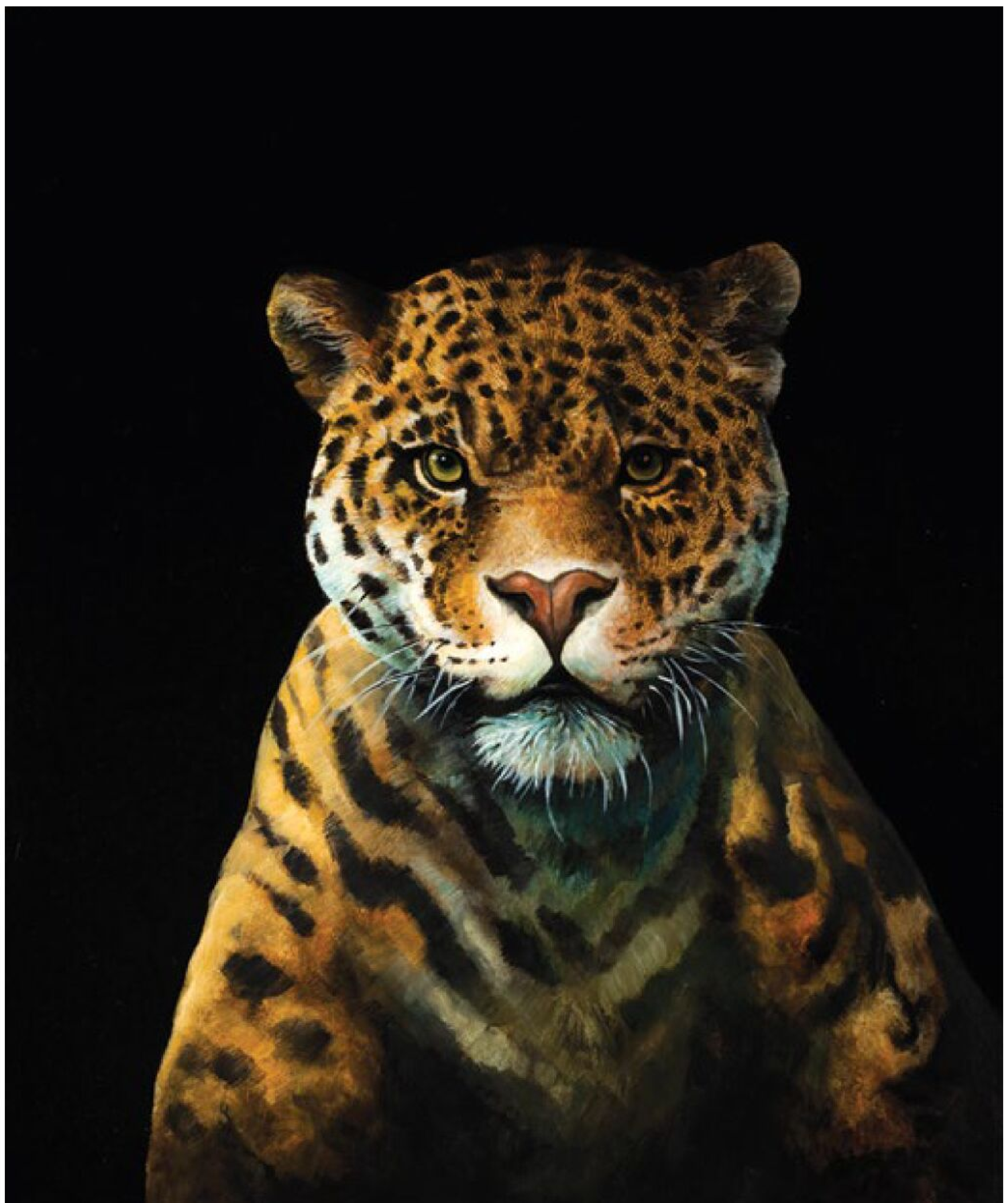
The artist who has had the greatest overall impact on me personally is my lecturer Trevor Weekes. I first saw him talk about his works at City Art Institute, and I was amazed at his images. What struck me most was the conviction and ideas behind his work; he was a breath of fresh air.

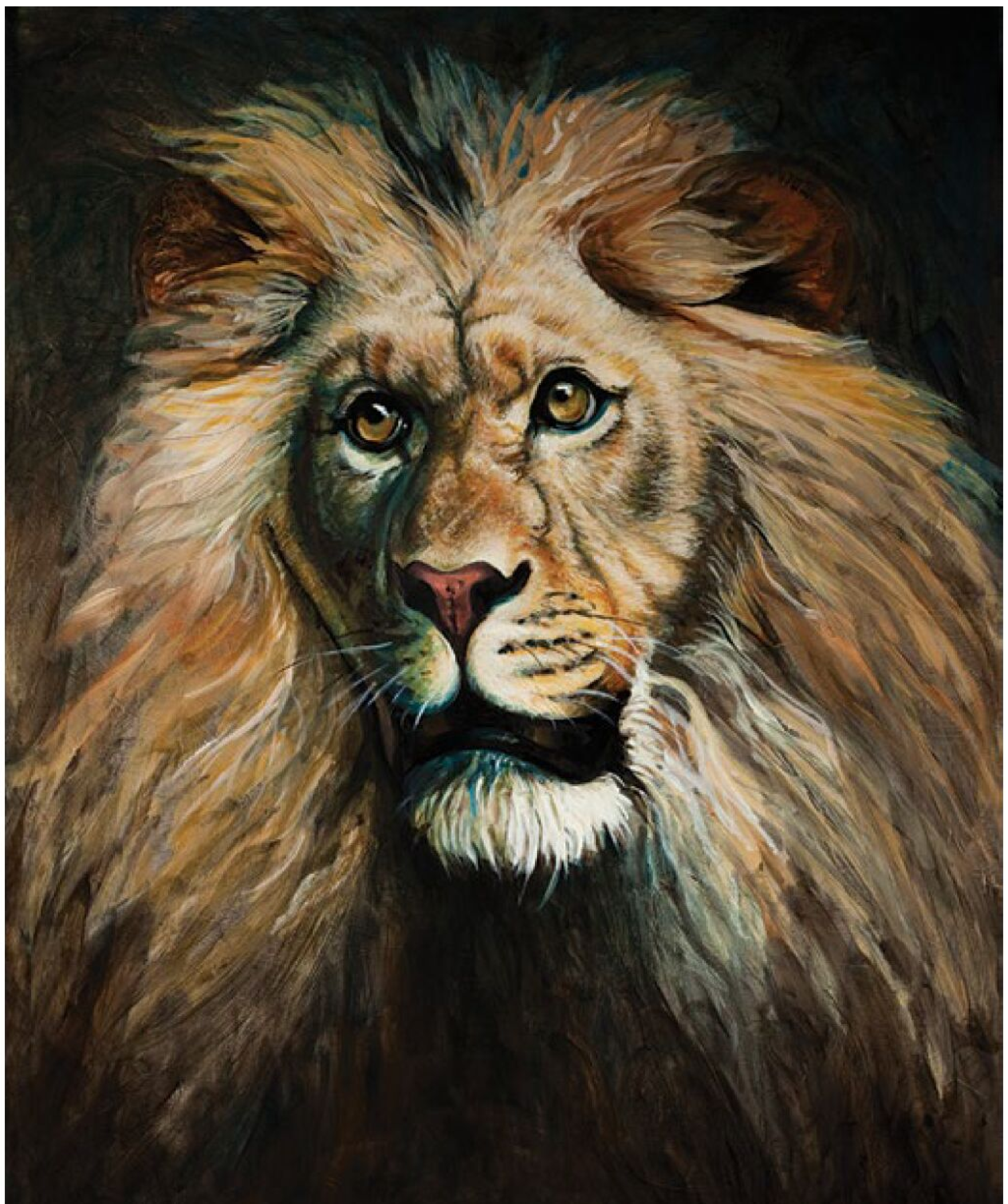
Trevor was authentic in everything he did and his work inspired me to stay and finish university. He was also highly approachable, energetic, and a technical genius in a multitude of media. For me he is the benchmark and a truly lovely man.

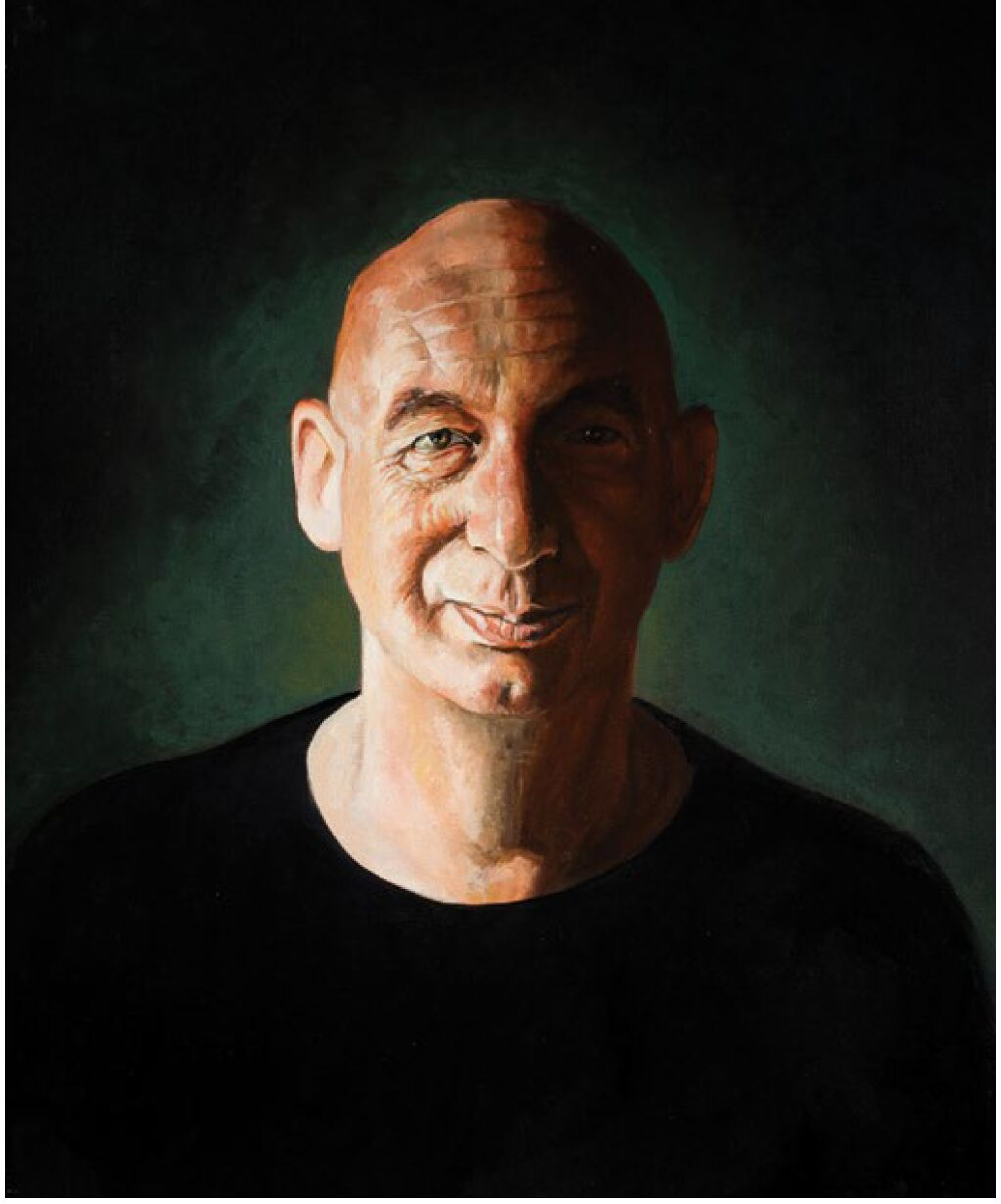
I used to teach art both privately and at the school where I am now, but I haven't taught formally for seven years.

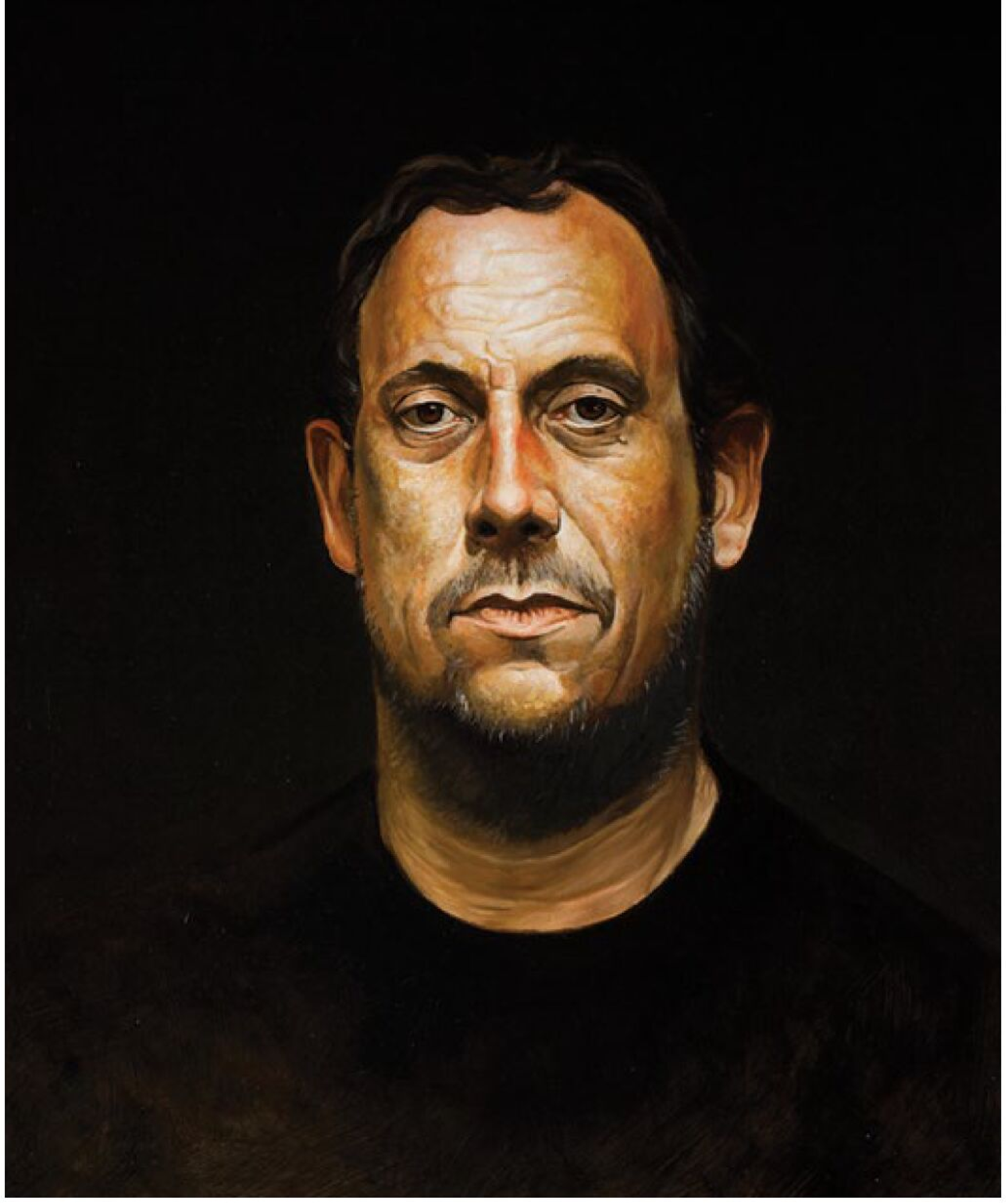
Painting for me is not a hobby or something that I always enjoy. It is part of my life, and like every other aspect of life it has its highs and lows. The main thing is to keep going and have a philosophy behind what I do! Painting gives me a sense of purpose and it's how I relate to the world.

A habit I have developed is to consider the viewer, and how other people may perceive my work. I want my work to be honest and believable . . . whether someone thinks it's 'art' or not is irrelevant.









If I had to offer any advice to a developing artist, I think I would say: Find out what it is that obsesses you and make it your life's work. Art is a discipline that requires the same principles as any other challenges in life.

I lift weights three mornings a week – not because I feel like it at 5.30 in the morning but because the discipline of lifting weights is good for my head. I apply that same discipline to painting. I can't afford to wait for inspiration.

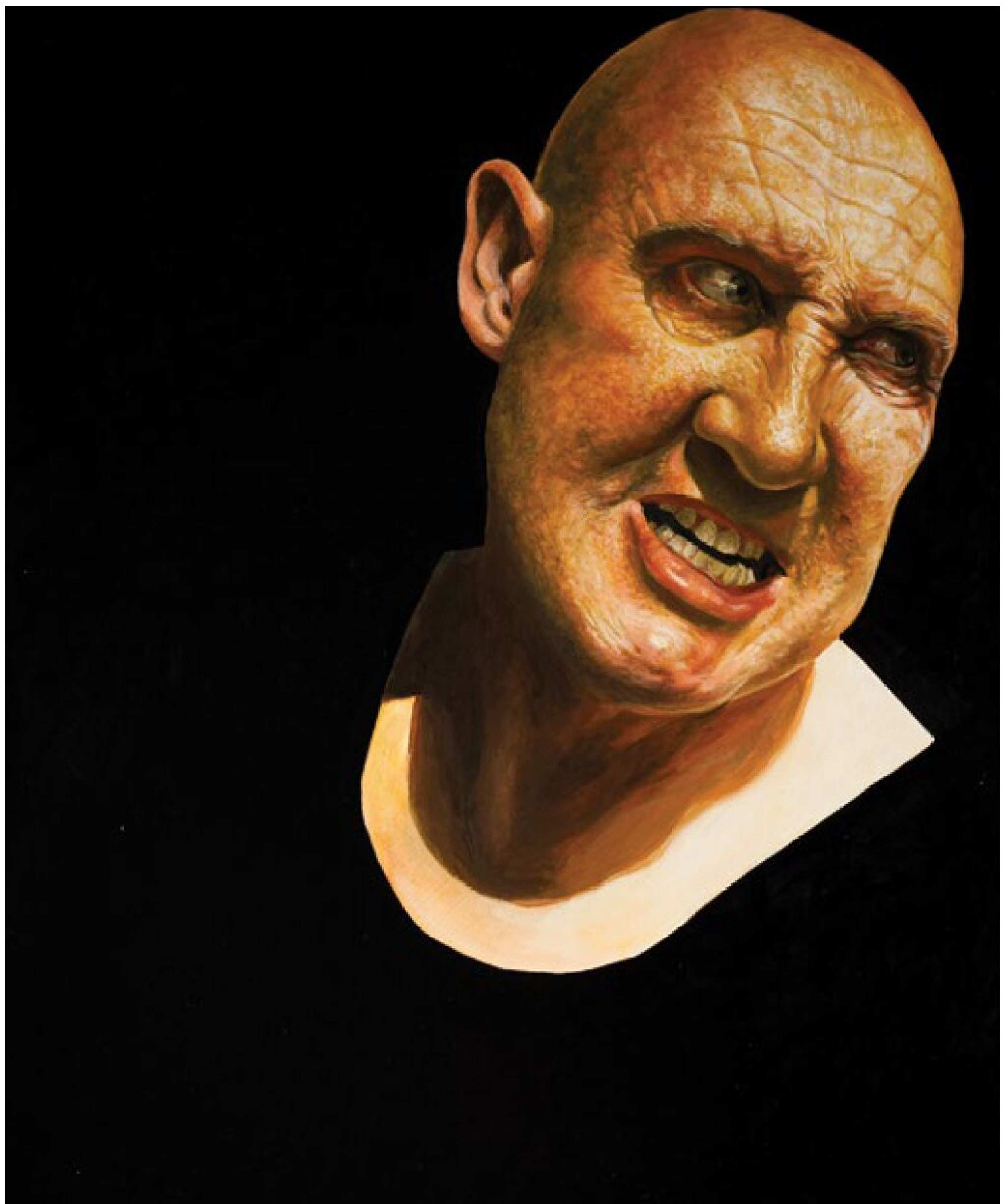
I find it is important to listen to my gut instincts. This so-called 'Post Modern' era is fairly directionless and full of critics who wear the right clothes, accessories and hairstyles, and know all the right people – but that's as far as it goes because they usually do nothing else of any great depth. If developing artists are true to themselves, they will survive the critics (in fact they won't have time to notice the critics).

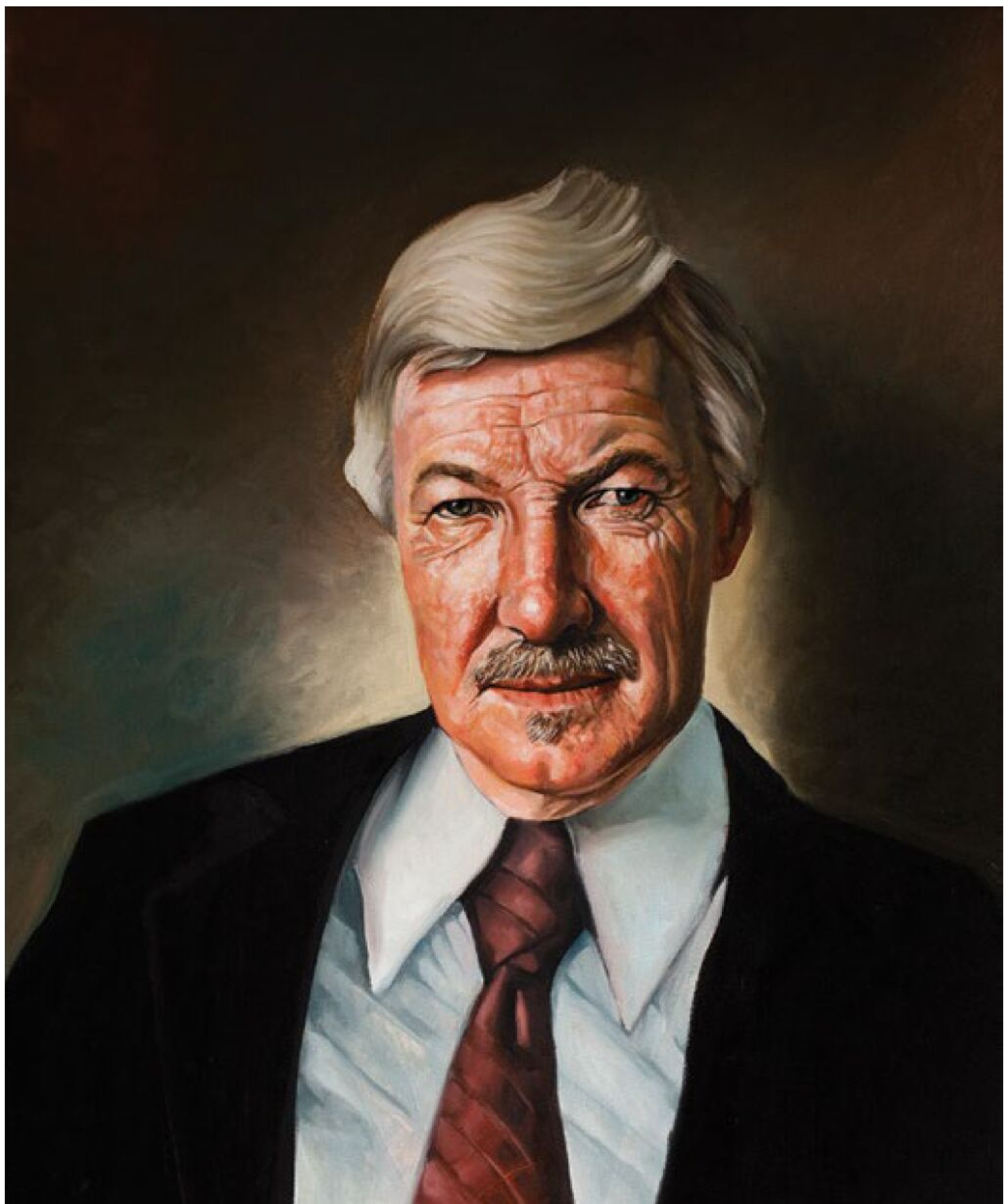
As an artist, I want to create something people can get into and get excited about. My art may even inspire someone.

I would like to create images that are strong enough to speak to peoples' emotions.

I would like my paintings and drawings to make a difference to people in some way.

My thanks are due to Silversalt Photography for providing the images for this feature. ■





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Damien

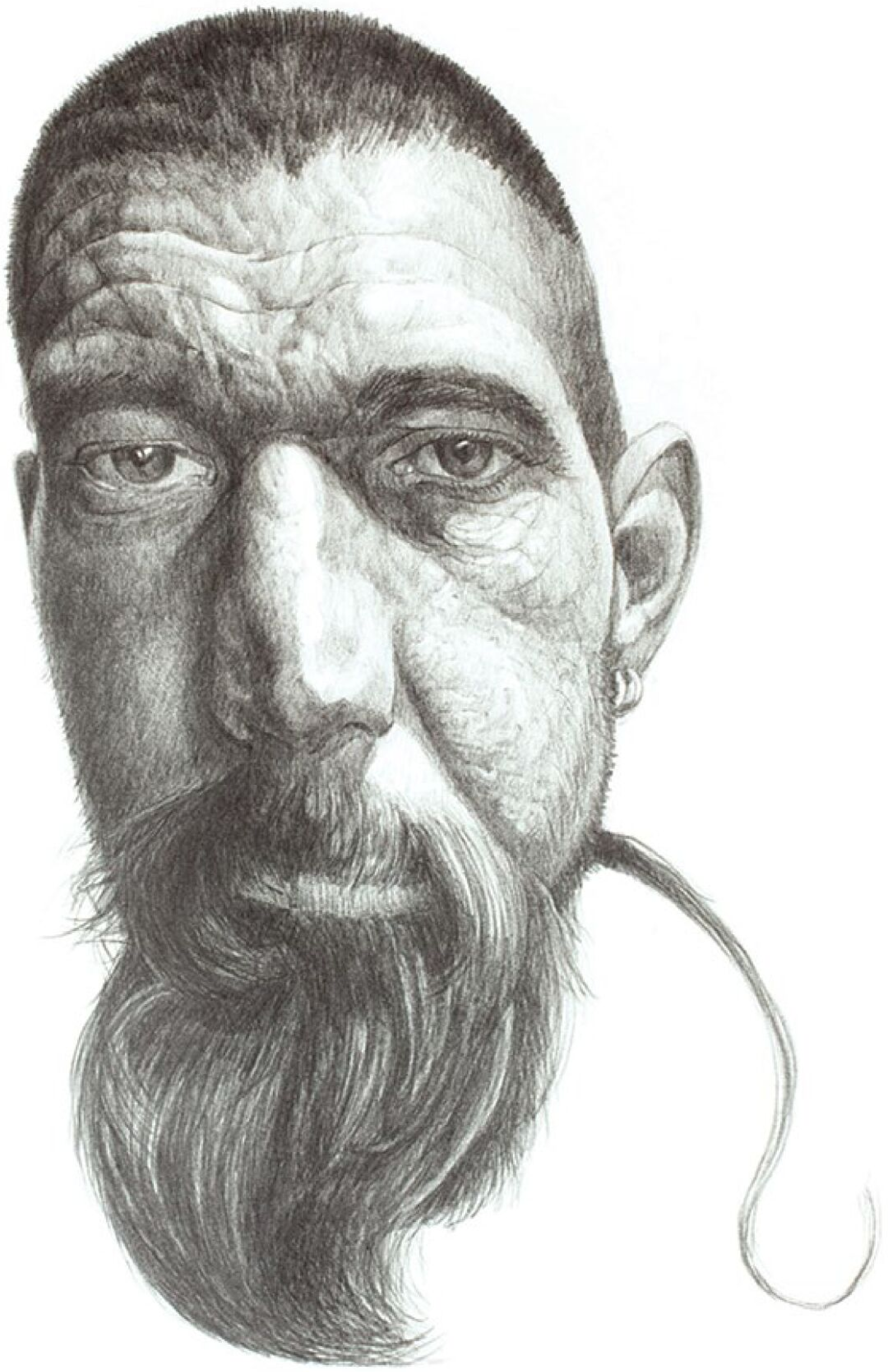
By Ross Roorda

Strong features add brooding depth to this portrait.

My subject is a fellow called Damien. I took a few photographs of him on my mobile phone under fluorescent lights. The quality is not great, and the angle I used to shoot the photographs is kind of awkward and distorted. However the image offered a challenge . . . and Damien's strong features created shadows and an overall dark image.

In this drawing I deliberately overstated the features and pushed the darks as hard as possible.

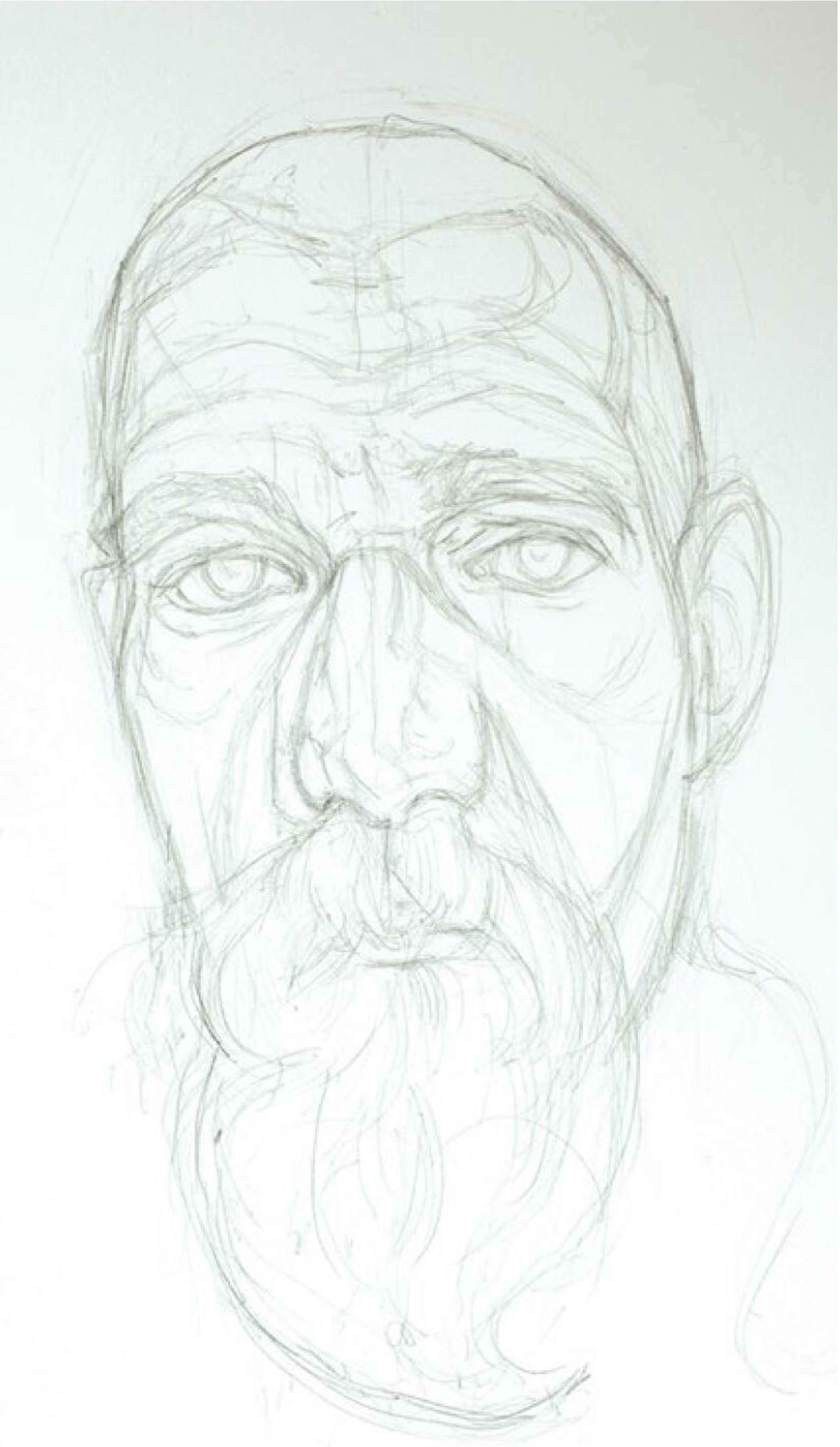
The beard and elongated shape of the face gave the image a 'tribal mask' type of quality, and for this reason I completely obliterated the neck and shoulders and worked the face as an independent shape.



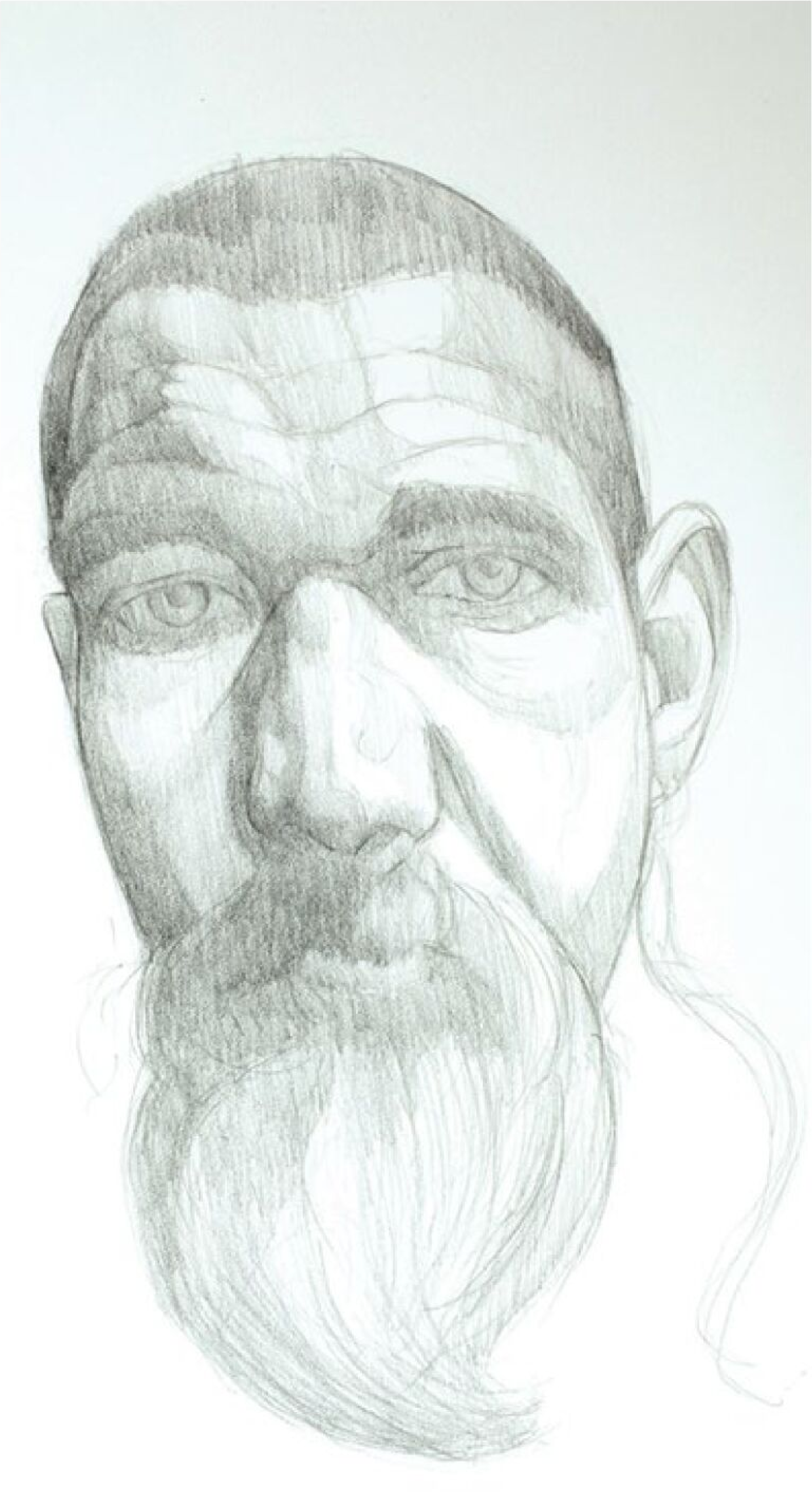
FINAL STEP

MATERIALS

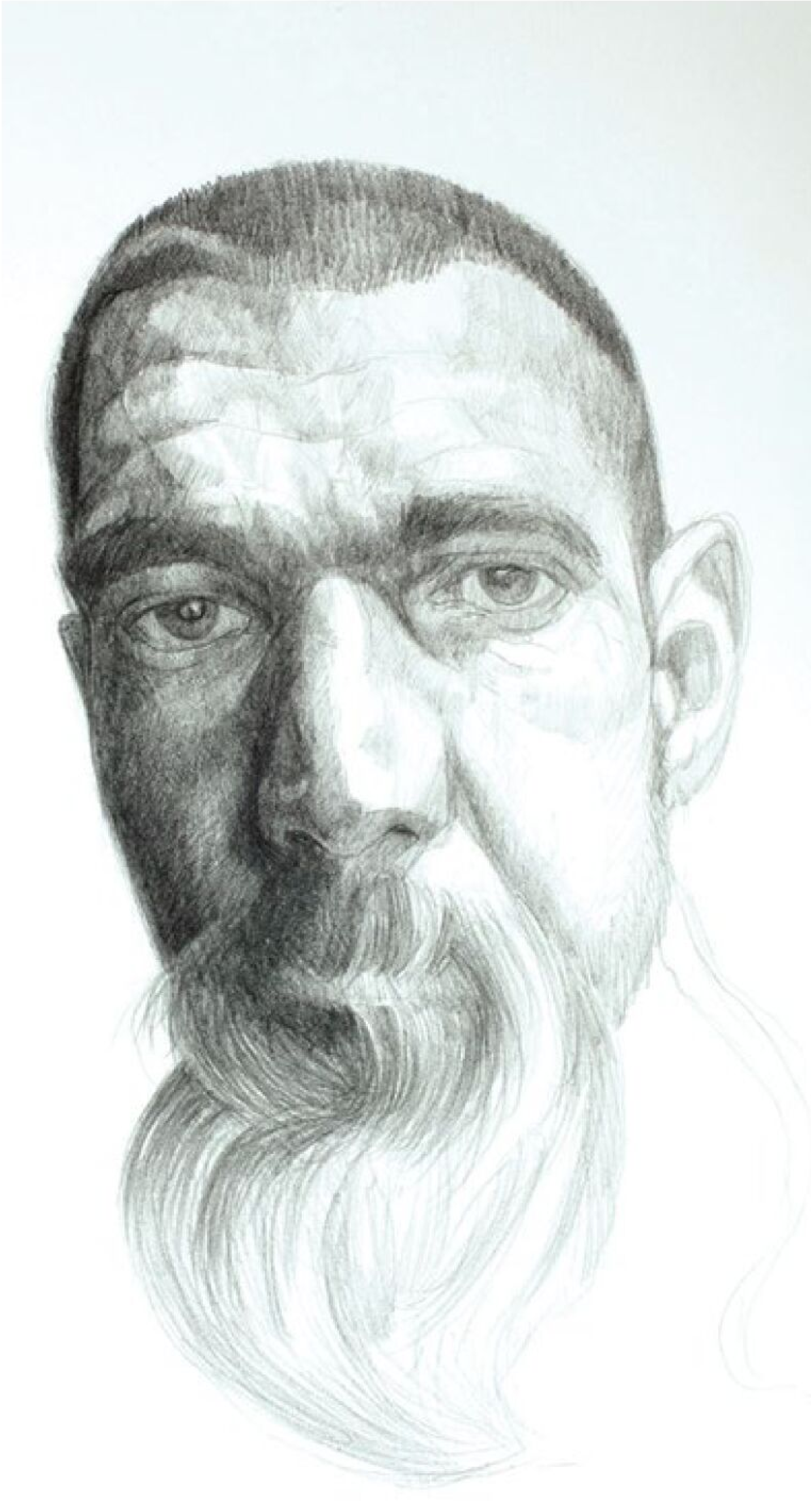
- 320gsm watercolour paper (to enable me to work the drawings hard).
- Two pacer pencils with HB and 2B leads



STEP ONE



STEP TWO



STEP THREE

In the photographs for this demonstration drawing, the subject's strong features created shadows and an overall dark image. The artist deliberately overstated the features and pushed the darks as hard as possible.

STEP ONE

This is essentially the 'block in' stage where I map out roughly the position of the nose, mouth and eyes. I usually start with the contour of the head and the strokes are usually a lot lighter than in this demonstration. I try to keep things light and move things around until I get a feel for the face.

STEP TWO

I then start to look at the contours and find form within the face. I try to keep the lines simple and descriptive of specific and unique forms. I also start to block in large areas of shade, avoiding small areas where possible and focusing on broad planes and cast shadows.

STEP THREE

This is where I start to draw inside the drawing. Here I am looking for shapes, contours and overlapping forms that bring the drawing together. This stage of the drawing is about uncovering structure and finding how it twists and turns across the face.

STEP FOUR

I continue to develop the drawing, concentrating on tonal work. As I have previously stated, I wanted this work to be dark … as I thought it would work for this image. I have also overstated the wrinkles and creases of the face.

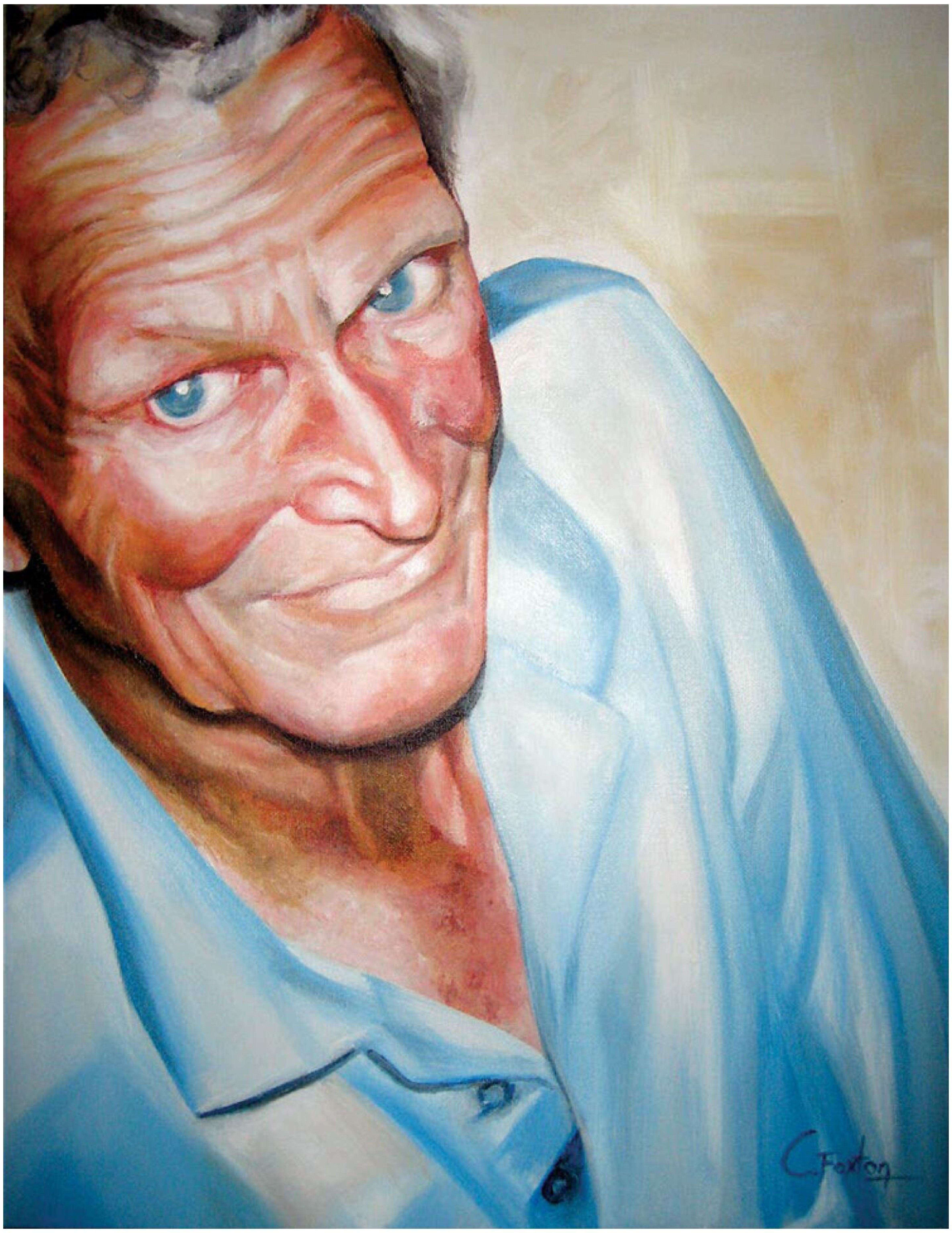
It is important to note that these stages are often interdependent on one another and it is very rare that I develop a drawing sticking to this rigid sequence; rather I go from one technique to the other as the drawing evolves.

In closing, I would like to thank Silversalt Photography for providing the images of these demonstration steps.

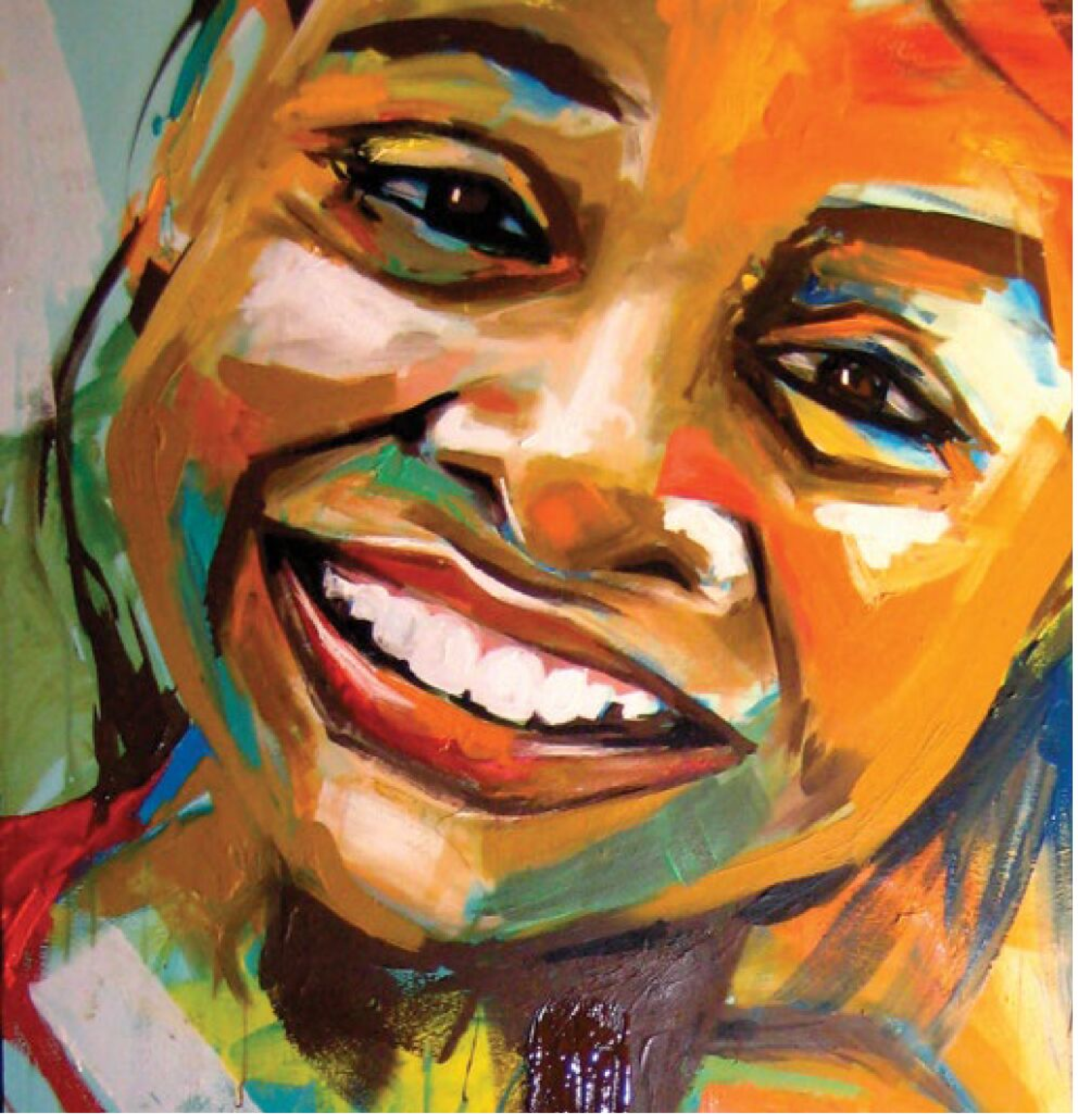
Claire Foxton

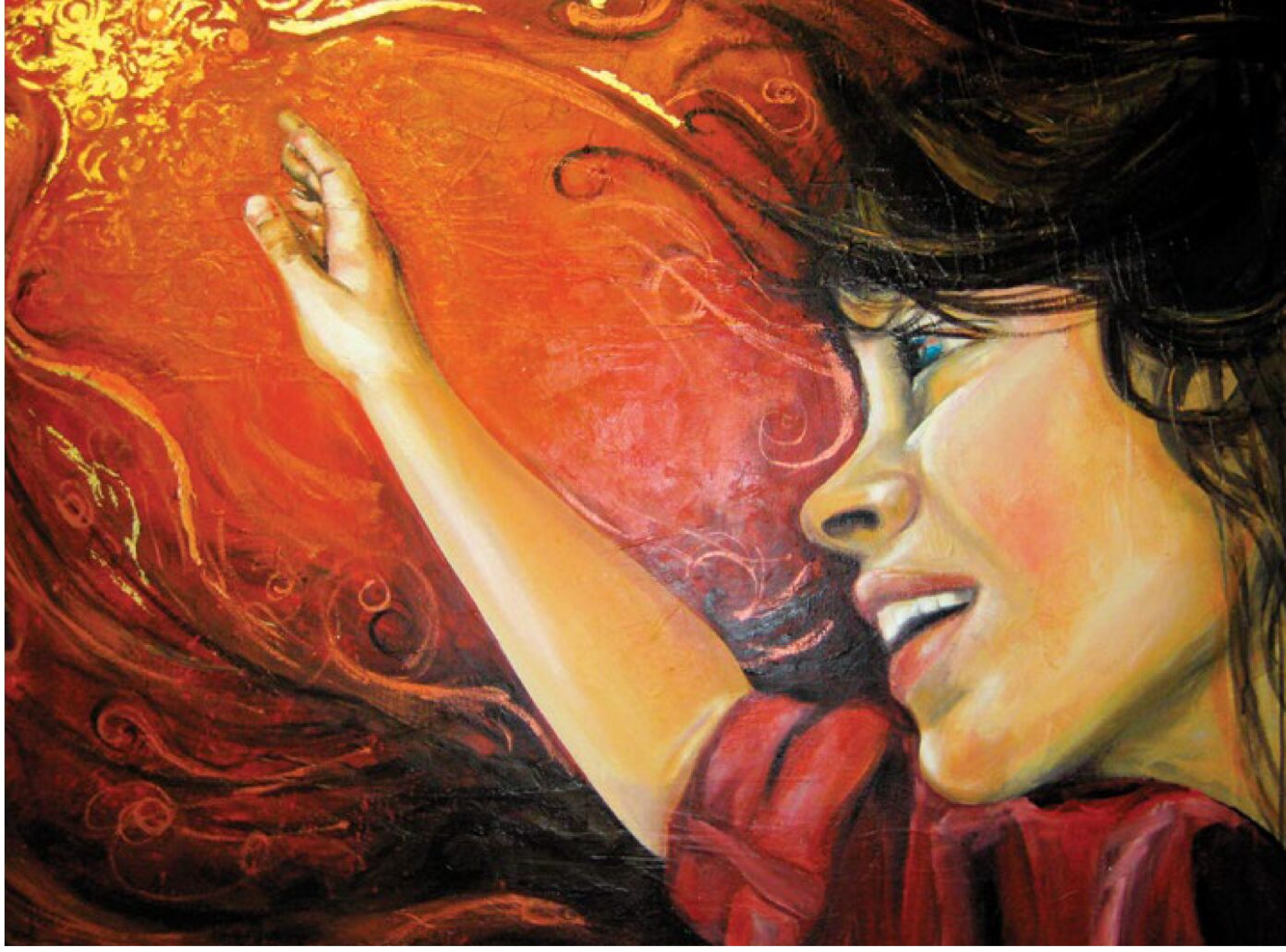
Young and Alive

Edited by Trevor Lang



At the tender age of 20, this creative lady has already learned not to worry about other people's perceptions while embracing her career. Nobody else's expectations are suppressing her potential while she continues to grow and develop.





Claire Foxton wasn't brought up in an artistic household. She believes, however, that she was born with a passion for art – and she is grateful to her parents for nurturing the seeds of her creativity.

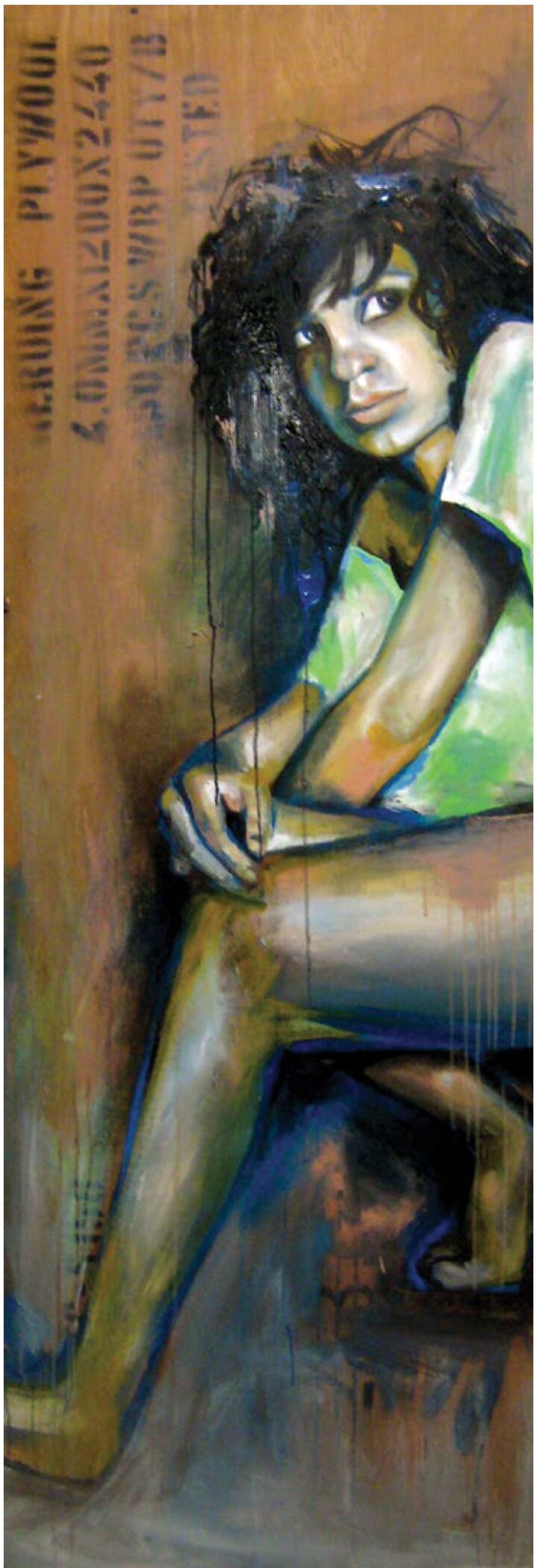
Claire has developed an amazing talent throughout her youth with the encouragement of her family.

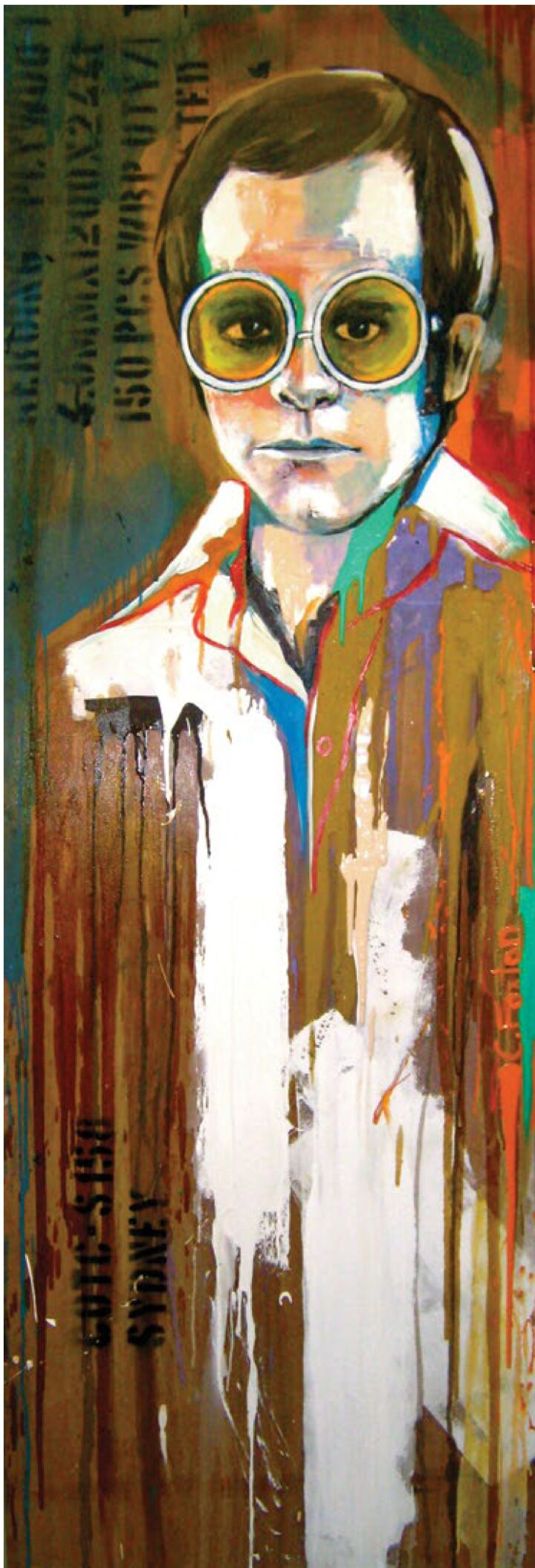
"Apart from a few folk art classes as a grommet, I developed skill on my own – always observing with my eyes and my imagination and mixing the two," she explains. "Mum tells me that when all the kids were still drawing stick figures, I was drawing full figured people and chairs and tables in 3D perspective! Mum has kept every scribble I have done since I was old enough to hold a pencil. I love going back through all my stuff – it's awesome to see how I've progressed."

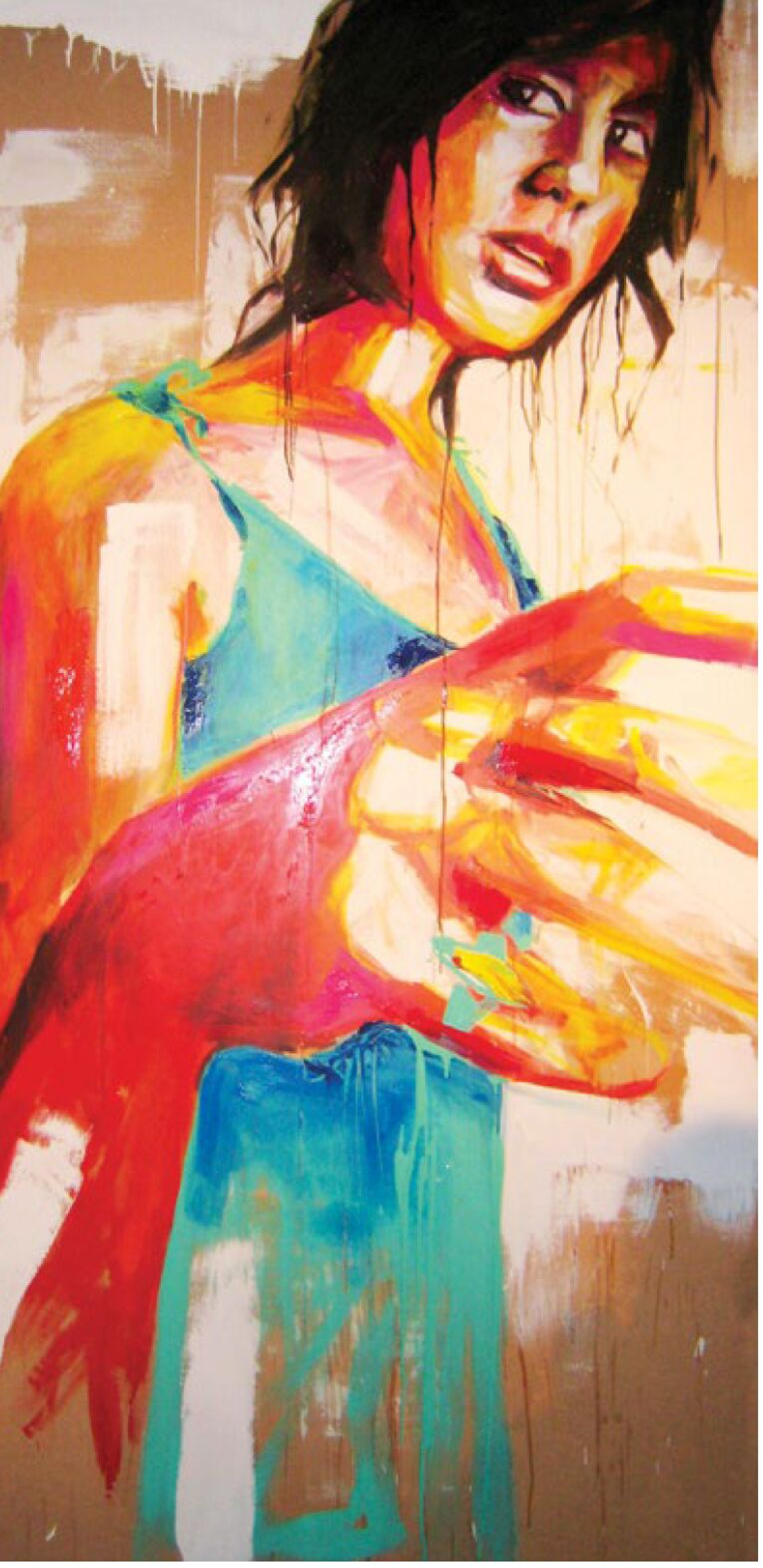
This artist has always been fascinated with colour. Even as a two-year-old, she would dress herself in gaudy hues. She recalls the yellow T-shirt teamed with red tracksuit pants, a red bow in her hair and a pair of gleaming yellow gumboots.

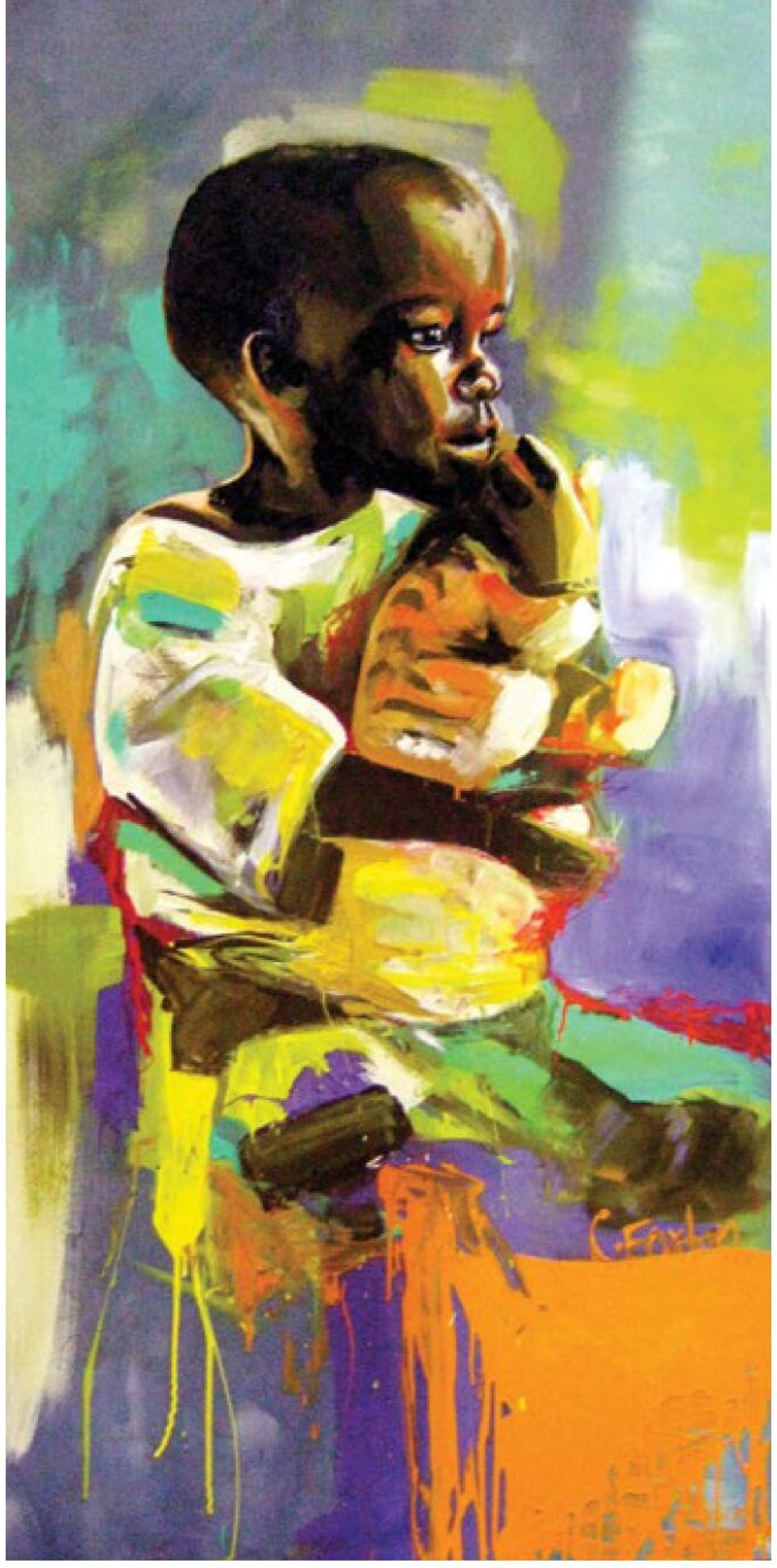
"All through primary school I'd cover each and every page of my school books with colour. I'd even line my crayons up in the colour spectrum before starting my work," she reveals. "I entered every colouring-in competition known to man; and when I got too old for those, I started on the art competitions. These won me and my family around $10,000 in cash and prizes!"

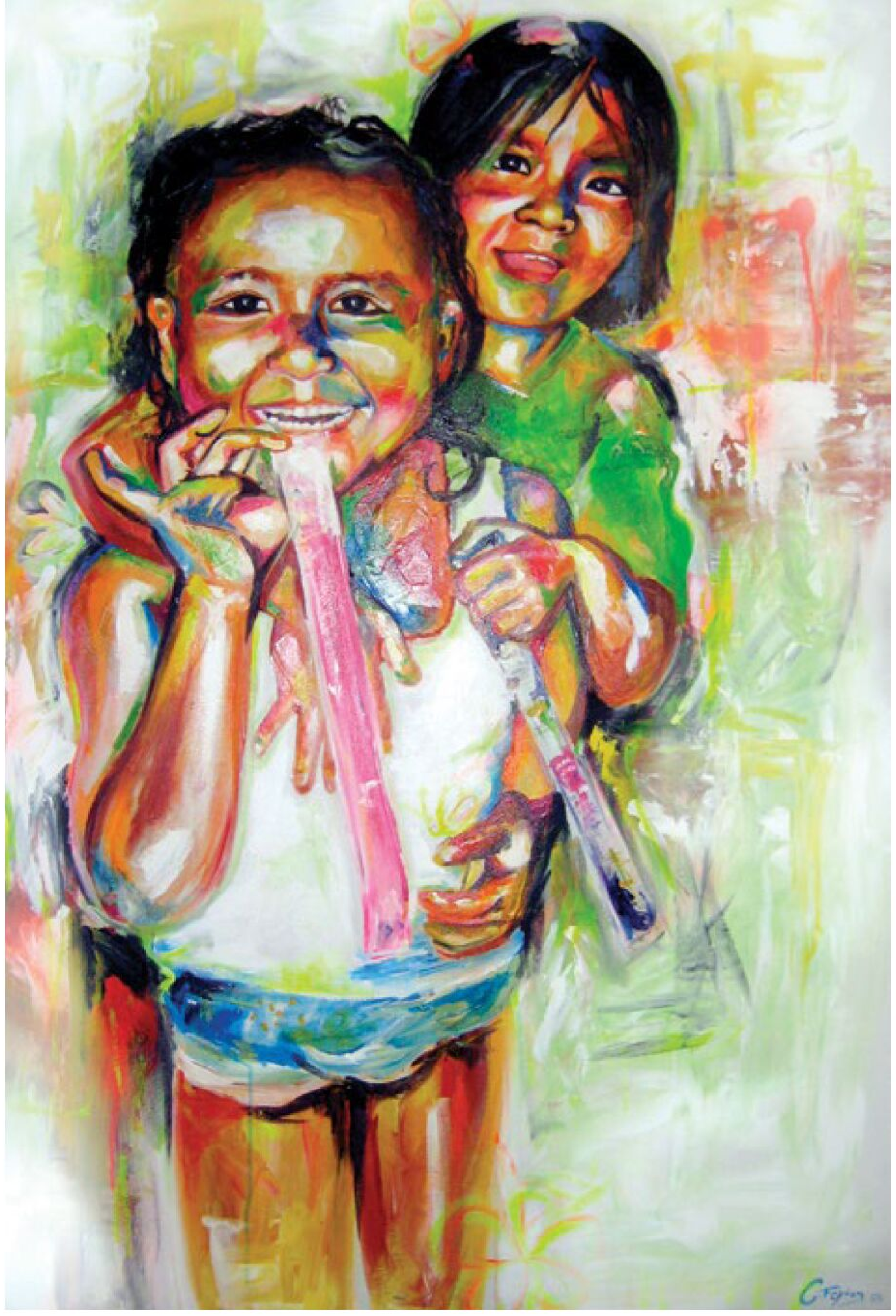
Claire painted her first portrait when she was 13, and she fell in love with the possibilities of paint.

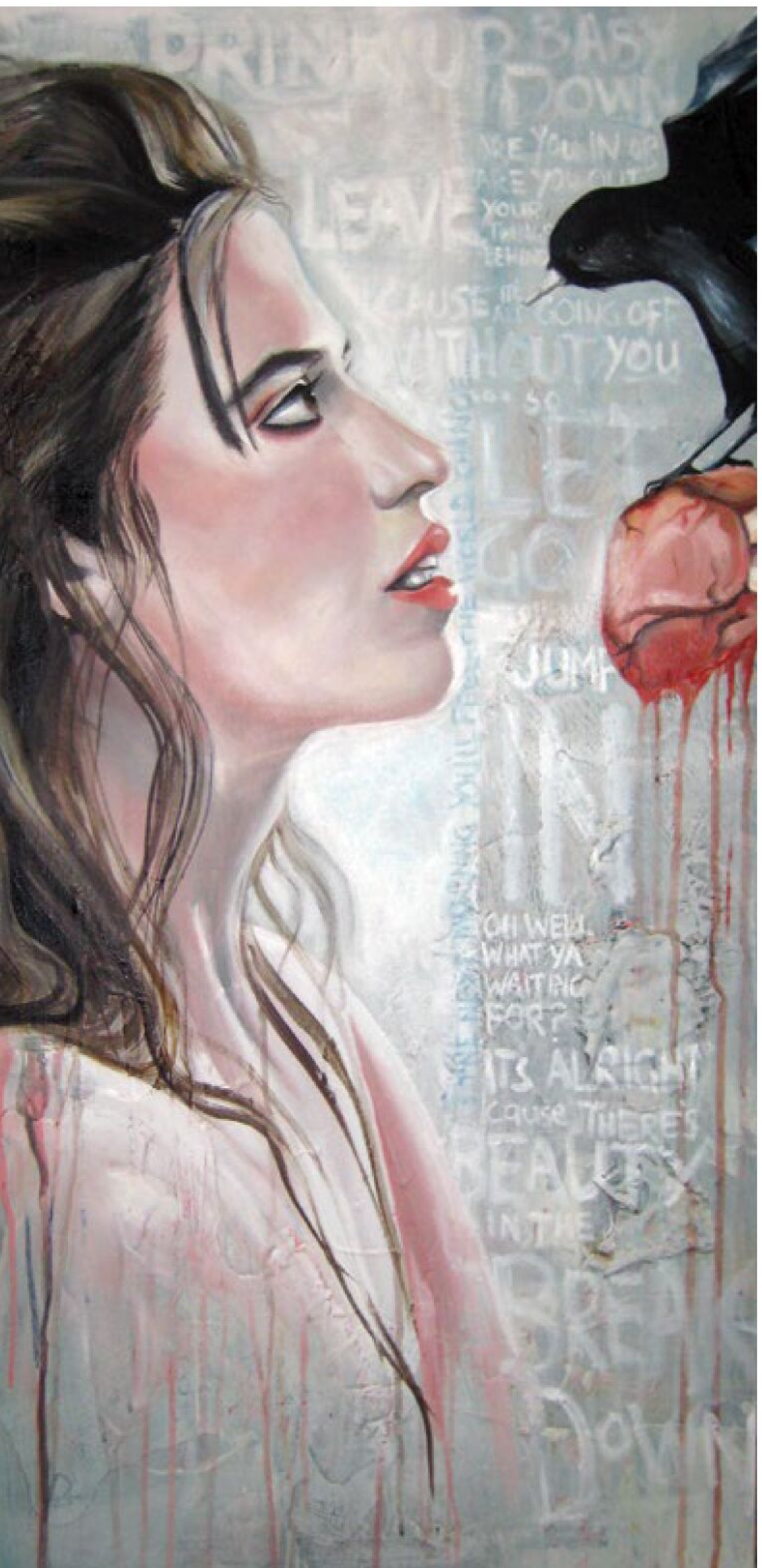












"I painted self portraits right through high school, because I didn't know who else to paint; and I was embarrassed to ask people if I could paint them," she admits. "Even now if I'm looking for a subject I'll do an internet search for material. Or I take photographs of my best friend Katie – she has been my muse for quite a few paintings in the past."

Valuable assistance boosted the youthful Claire Foxton's art education.

"My high school helped to develop my talent and gave me the opportunity to attend the 'gifted and talented artists workshop' at Arthur Boyd's Bundanoon retreat for three years running," she says. "These were amazing experiences. For the first time, I was encouraged to take off for hours on end to paint in the bush or by the river – what seemed like seclusion from the rest of the world. From then on, art has always given me a sense of freedom. Especially when I'm painting purely for myself."

In 2005, Claire's major artwork was displayed in the prestigious Art Express Exhibition which annually showcases a selection of the best artworks created by Year 12 students across New South Wales.

She currently attends Wollongong University and is completing her final year of a Visual Arts and Graphic Design degree.

"Although quite structured and not the ideal place for an artist who wants to follow her own rules, Uni has taught me a lot … but most of all it has connected me with many wonderful people in the very same circumstances," she says.

For about three years, Claire has been commissioned to paint portraits for people. She has recently discovered a passion for 'live' art.

"My first experience in painting 'live' was at a 'Get Out of the Garage' band night at Kiama Golf Club," she relates. "The event co-ordinator decided to add another dimension to his already successful endeavour to get local bands out of their garages and onto a stage in front of a lively audience. This other dimension was art! I was asked to help bridge the gap between music and art by painting a huge piece of ply over four hours – from start to finish. I was very nervous. The prospect of starting and finishing a painting almost three metres tall in four hours, to my personal standards and in front of a club full of loud and drunken strangers, was a daunting one!"

The young artist soon found the experience to be one of the best things she had ever done.

"Once I started painting, I forgot what was happening and remembered that people – whether appreciative of art or not – are almost always appreciative of a show, any kind of show; and that's what I was providing! The painting turned out better than I had anticipated. And the feedback was overwhelming."

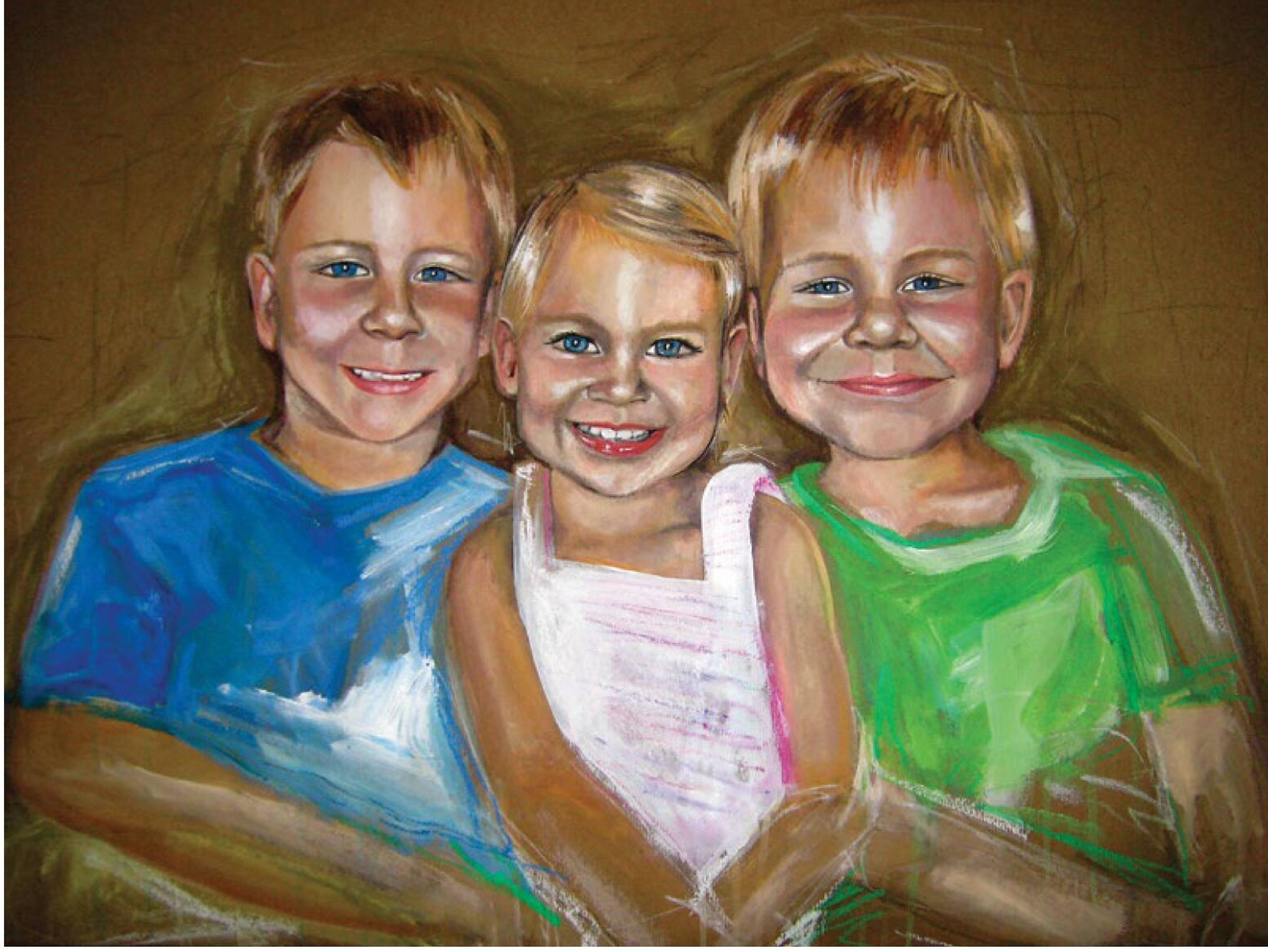
From that night onwards, she started painting at charity events. It seemed that more and more people were getting excited about the concept of 'live' art and what it could do to an audience … especially seeing it done outside of a major city. At some of the charity events, which included a gala night for Angel Army's Ugandan Orphanage Appeal and Kidz Wish Charity Ball, her paintings were auctioned for over $2,000 each.

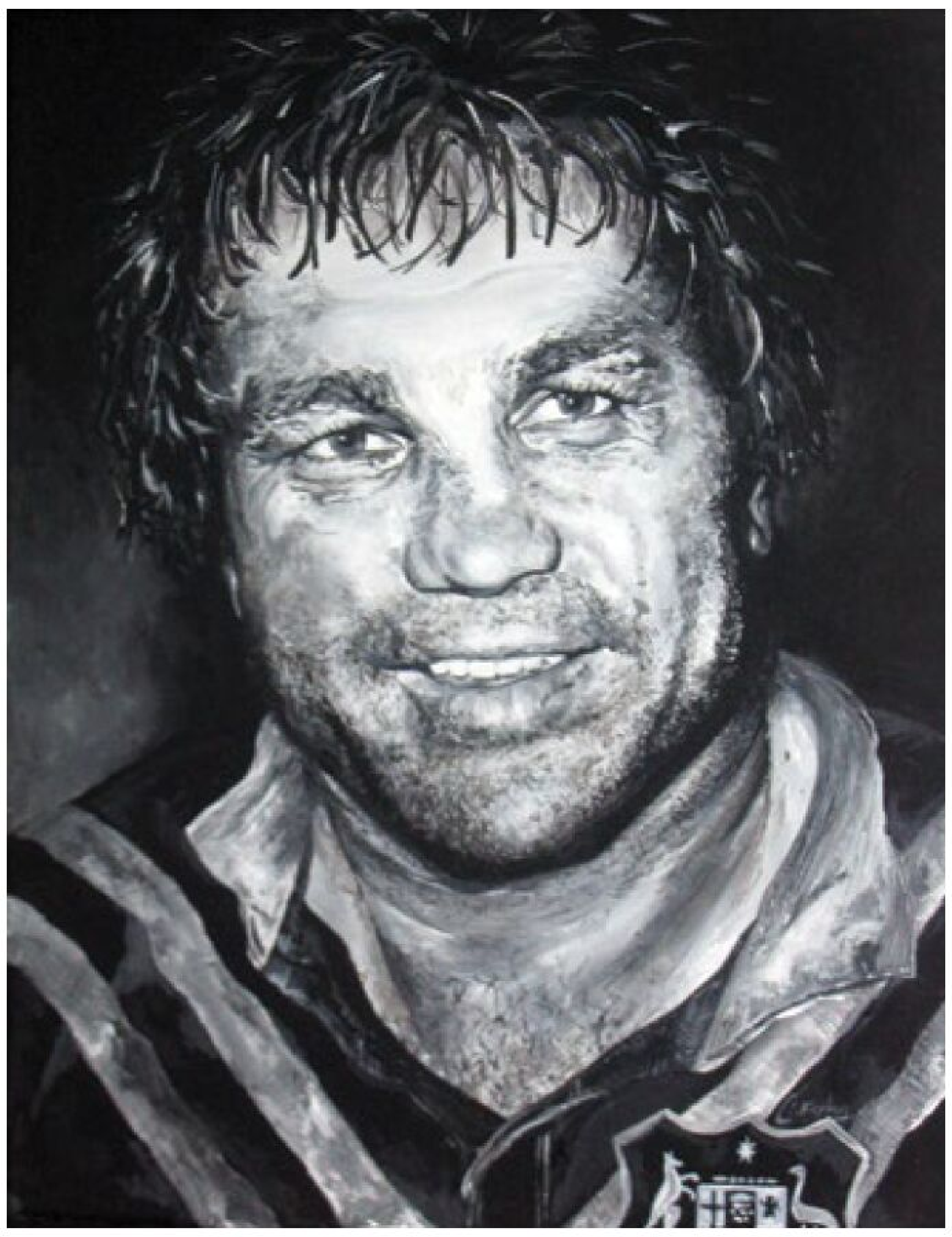
"It's unexplainable how it made me feel … to know that my paintings were going to wonderful people who are absolute givers, and that the money would reach people who really needed it," she relates.

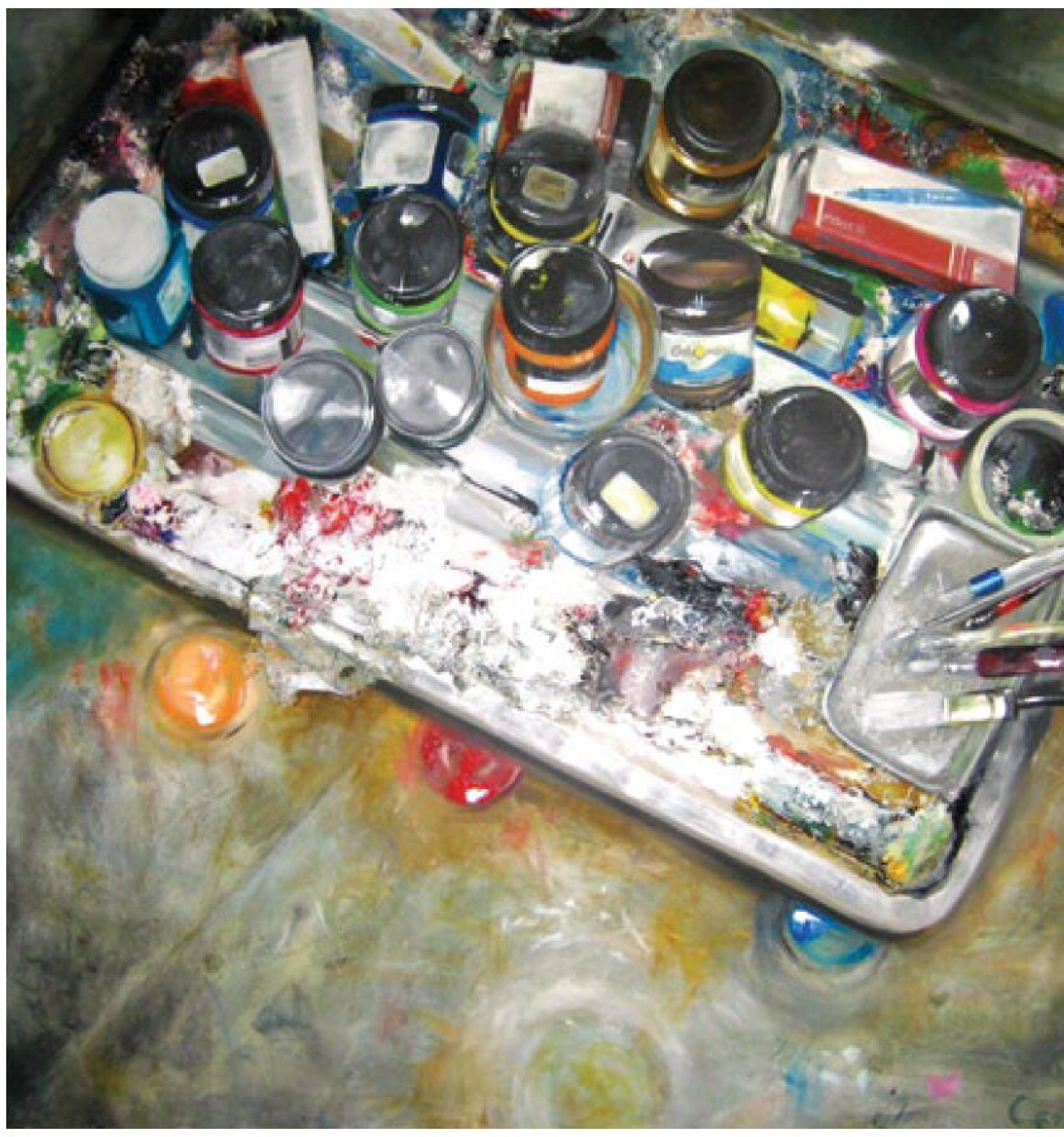
Claire has many other creative passions. One of these is designing and making clothes. Her favourite dress is made from an old 'Thomas the Tank Engine' doona. She also does a lot of graphic design work, and aspires to write and illustrate books for children.

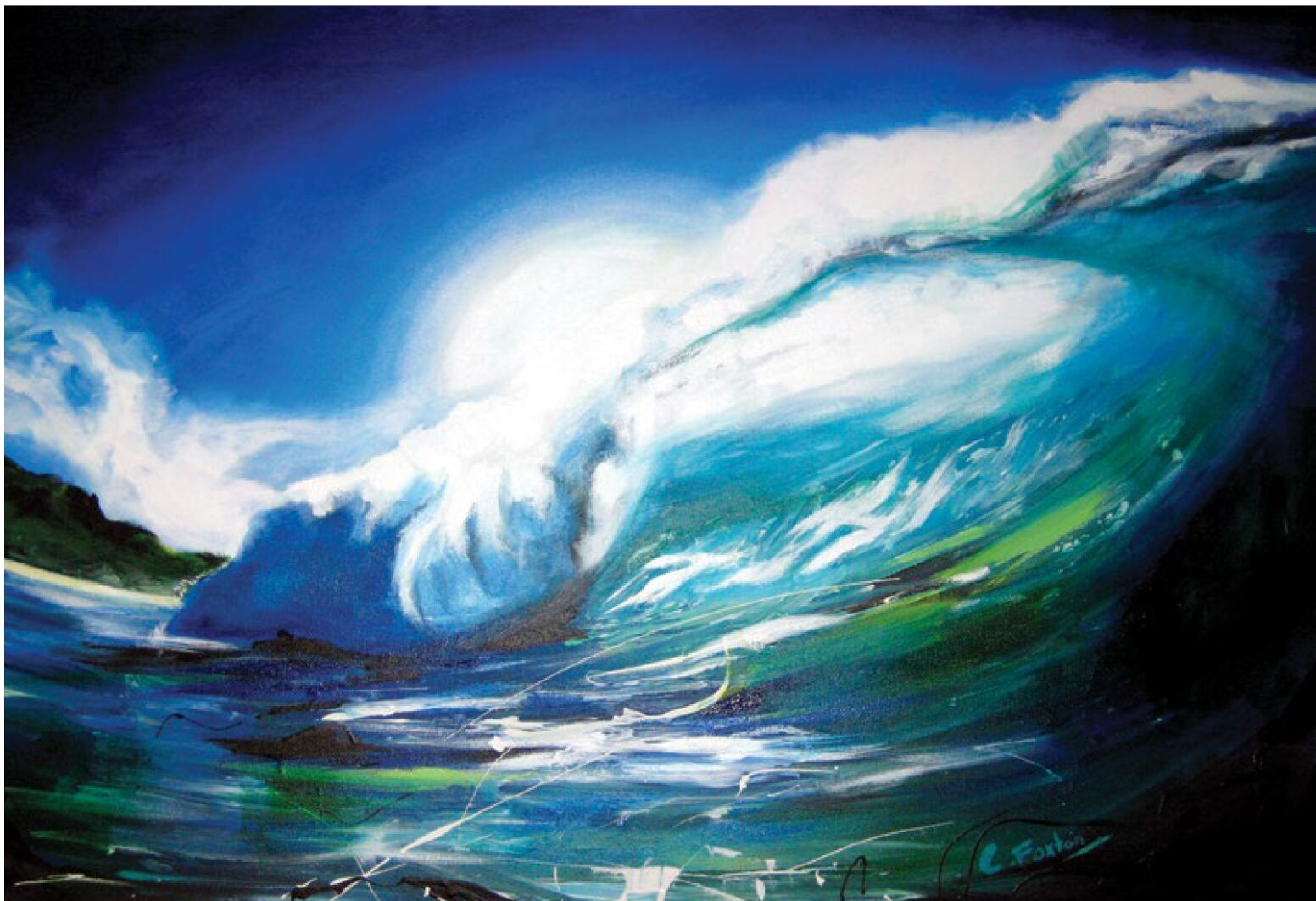
"I get a lot of inspiration from children's books, moreso than anything written for adults," she claims. "Profound lessons about art (and life in general) have come from the simplest of stories; even from book dedications. In the back of 'Ish' (written by Peter H. Reynolds) it says: 'Dedicated to Doug Kornfeld, my art teacher, who dared me to draw for myself and find my voice'. The book itself helped me to do just that. 'Ish' is a short story about a young boy who found that real expression comes from not worrying about other people's perceptions, but from embracing your own … something I struggled with while growing up. Often, other people's expectations squashed my potential. I think I'm done with that now, though!"

Perhaps Claire's biggest dream for the future is to acquire her own studio (preferably bigger than her house) where she can escape and paint. ■







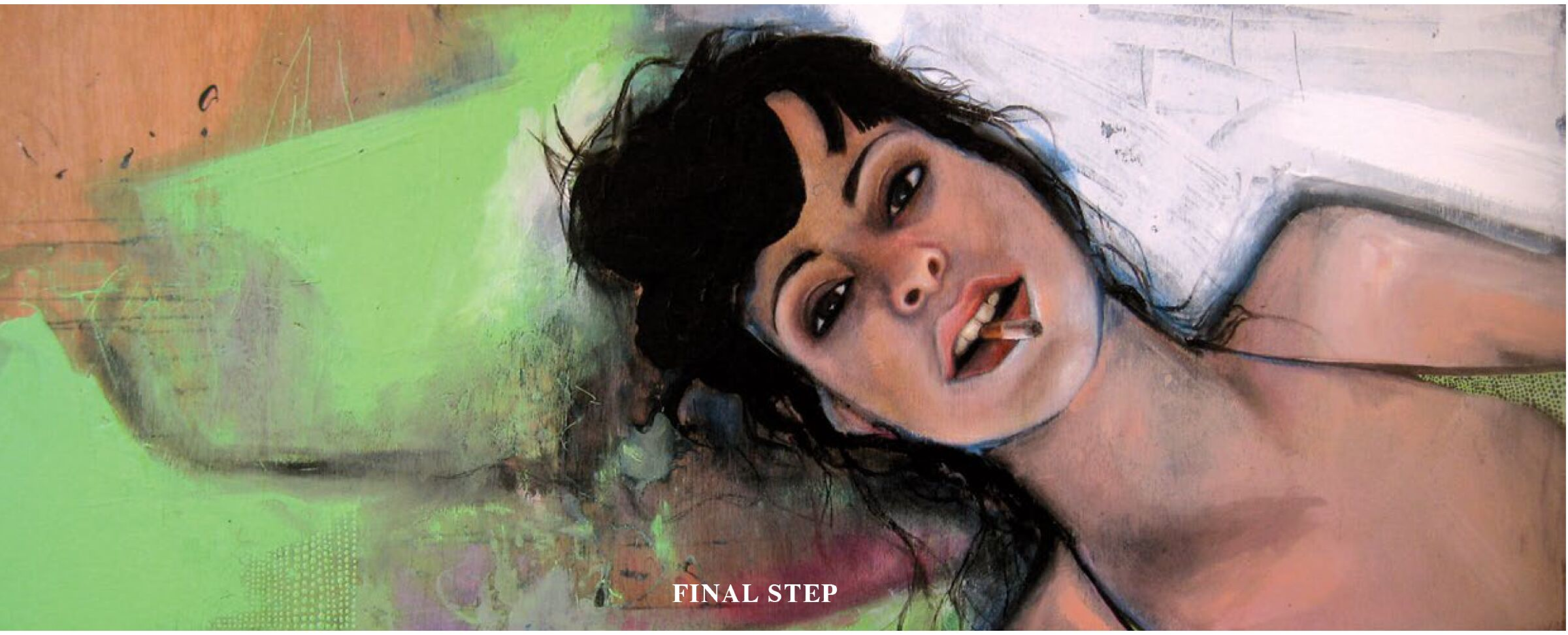


Acrylics

'Mint'

By Claire Foxton

This young artist believes there are no rules in art; that's why 'art' covers such a broad range of creative activities. Some of the most beautiful artworks are those that don't replicate a thing, but rather represent it …



FINAL STEP

MATERIALS

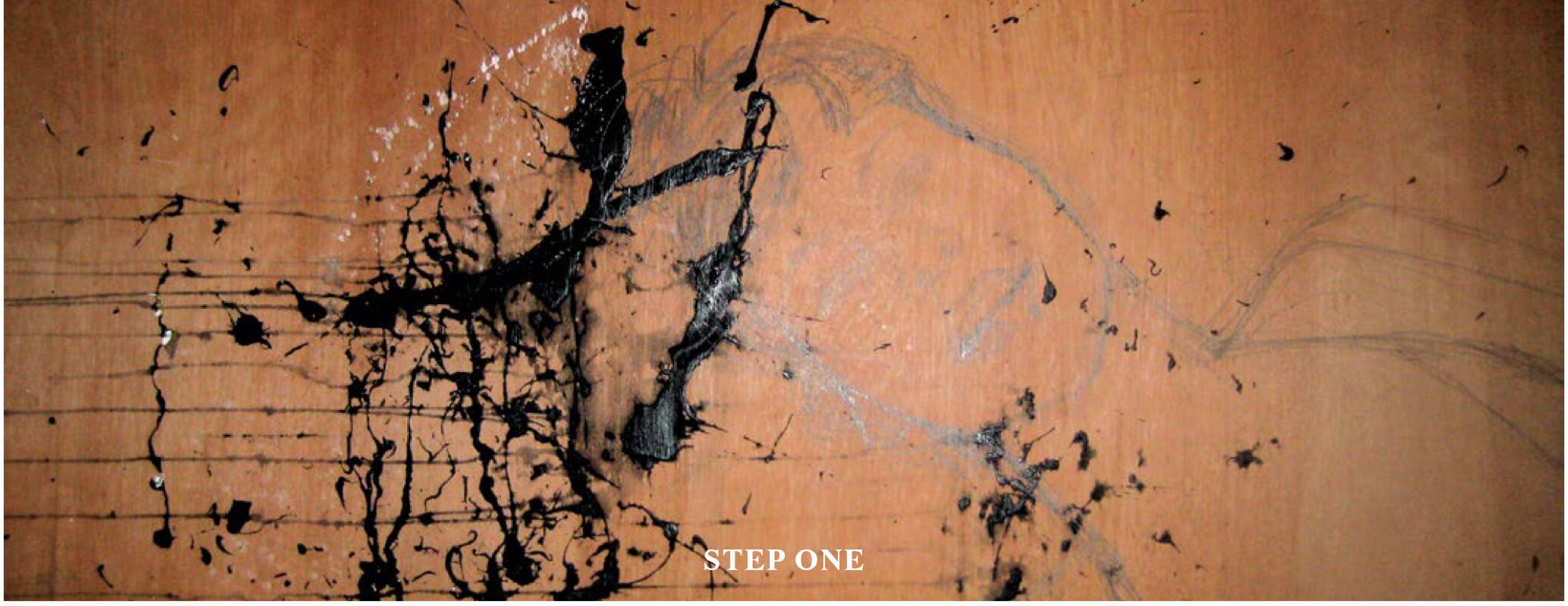
- An old recycled piece of ply coverboard, 1.2 x .5 metres.
- A mixture of student acrylics and acrylic house paint sample pots.
- Modelling paste.
- A series of brushes from small round and flat to large house painting brushes.
- Old rags.

STEP ONE

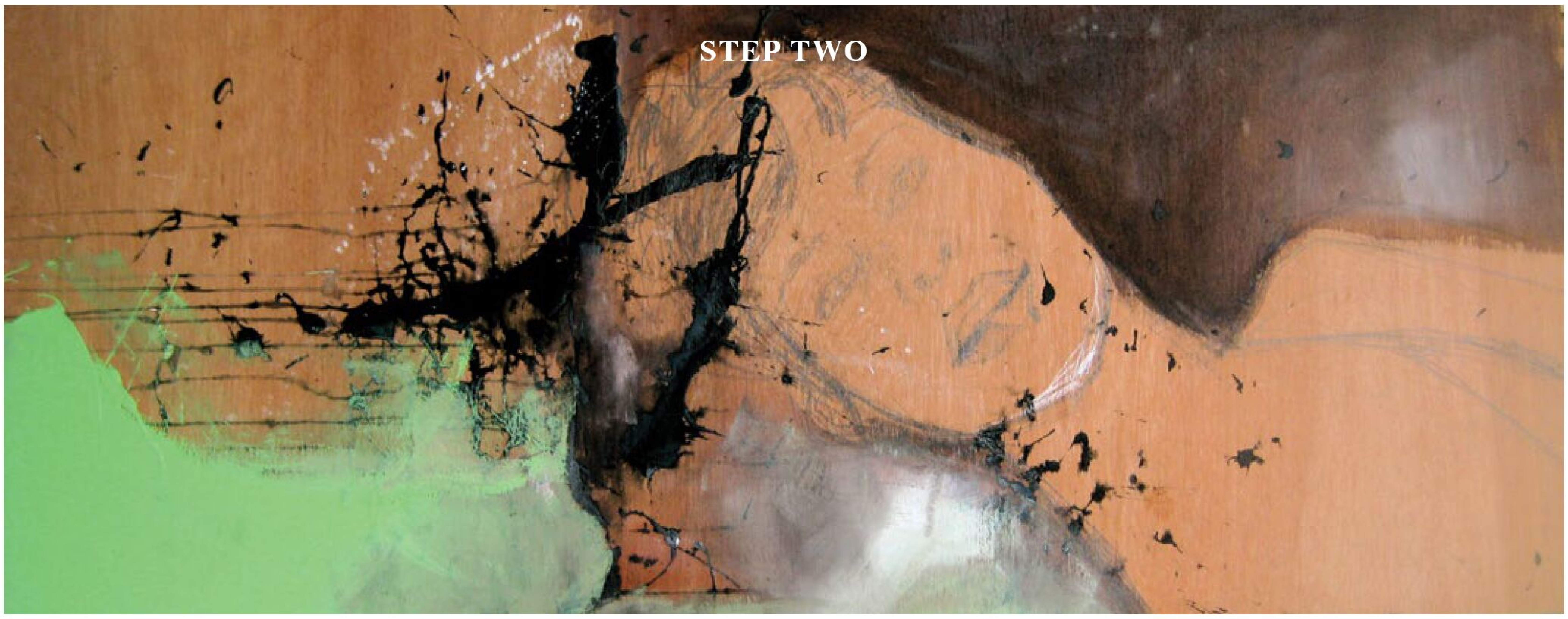
I'll paint on basically anything, so this experiment with ink on a .5 x 1.2 metre piece of unprimed coverboard (ply) became a 'canvas' for my painting. I planned to be able to use the existing marks to the painting's advantage, and to also let the natural grain of the panel become a feature. The photograph I used as reference material was of a girl lying on her bed smoking, with a look of youthful attitude and dominance.

STEP TWO

I began the process of masking off big sections in colour. Apart from the black ink already on the ply, I only used a combination of Burnt Umber and a cool blue for the darker areas – as sometimes black can be too harsh. The Mint Green is one of my favourite colours which I get mixed at the hardware store – it's modern and fresh. At this point, the background started to take a very abstract form. I enjoy seeing a harmony of colour and visual balance surfacing in a painting



STEP ONE



STEP TWO

– especially through abstraction. It's a nice escape from reality.

STEP THREE

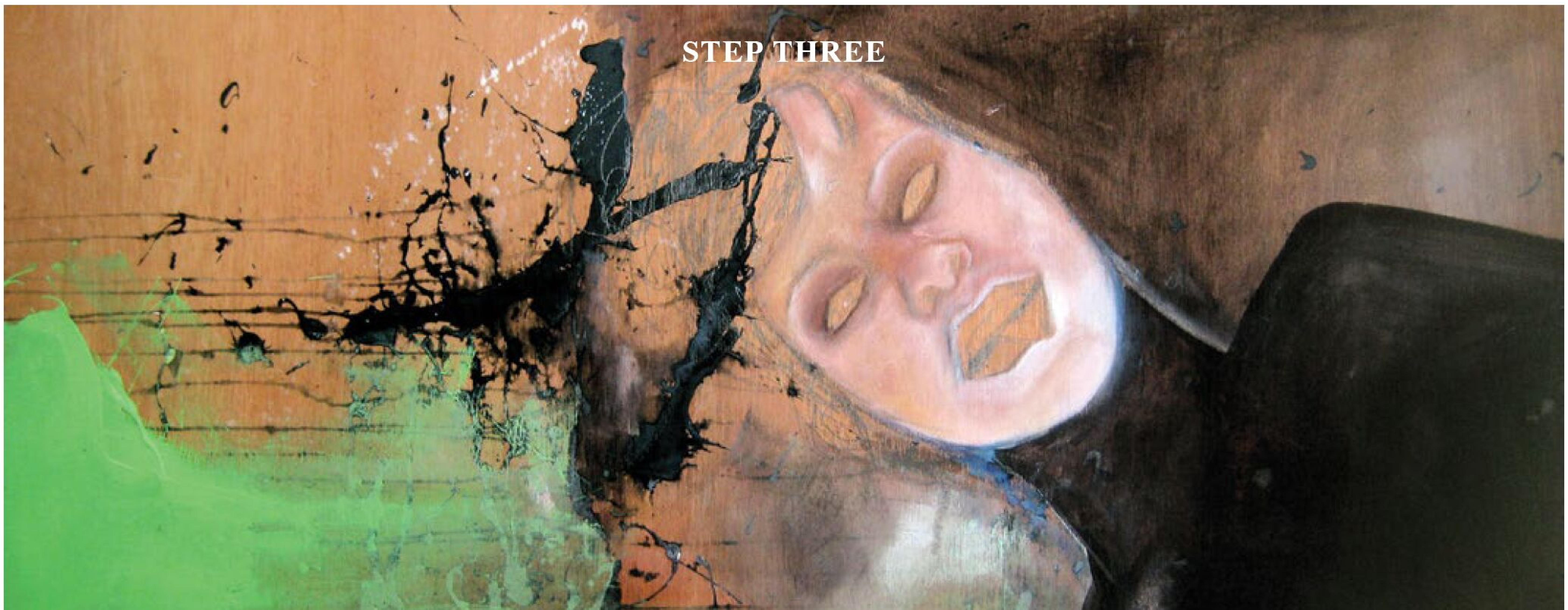
The good thing about unprimed ply is the way it absorbs paint and how it makes it bleed. I take these spontaneous experiments (and often unwanted accidents, mistakes and reactions between materials) as a blessing and often a precursor to the next idea or experiment. I used the absorbency of the ply to paint the skin tones in watery layers so I wasn't losing the natural colour of the ply altogether. I left the trickier things (eyes and mouth) until last as they usually require a slight change in palette. In this step, I also began an underpainting experiment by painting the girl's body with an undercoat of Burnt Umber.

STEP FOUR

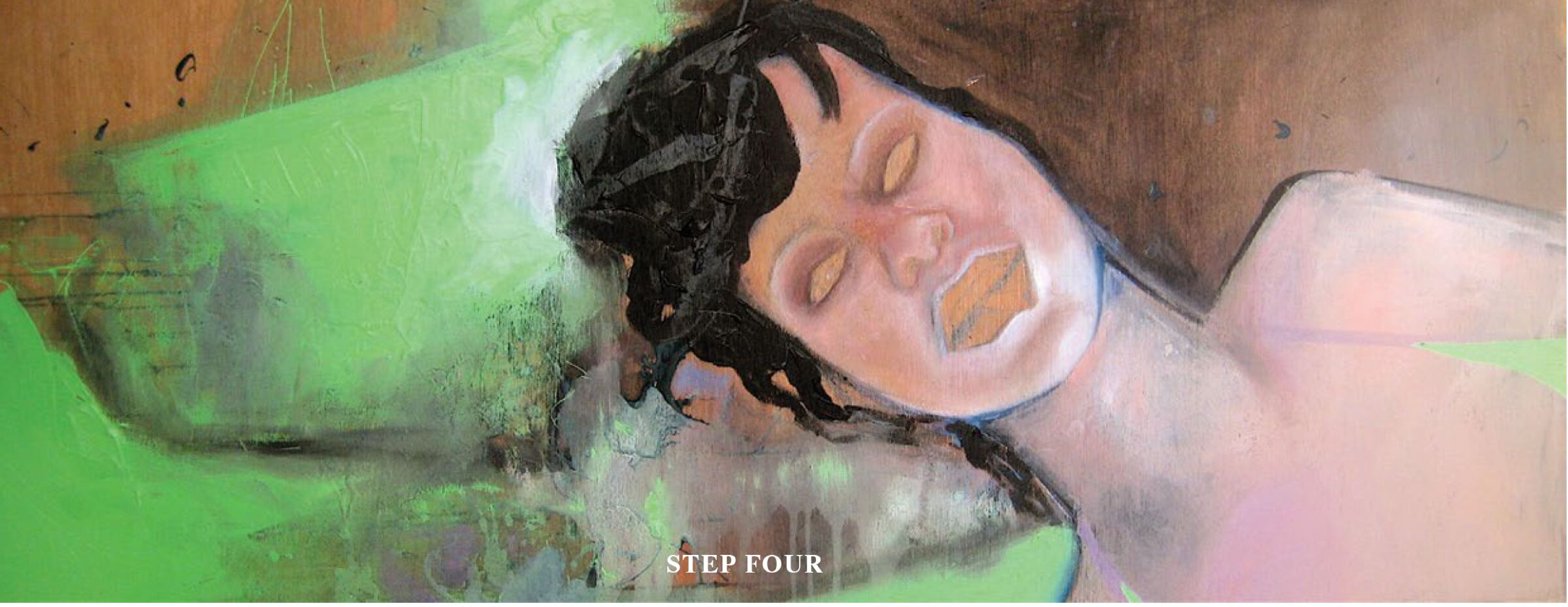
The underpainting was successful. It added another dimension, rather than painting shadows in after the skin tone. I worked back into the background with more mint and a subdued lilac. I covered over most of the original ink marks – but (viewed closely) you can see them through the paintwork. I think this adds a lot to the painting.

STEP FIVE

The painting certainly came to life once the detail of the face was complete. I found the girl's gaze

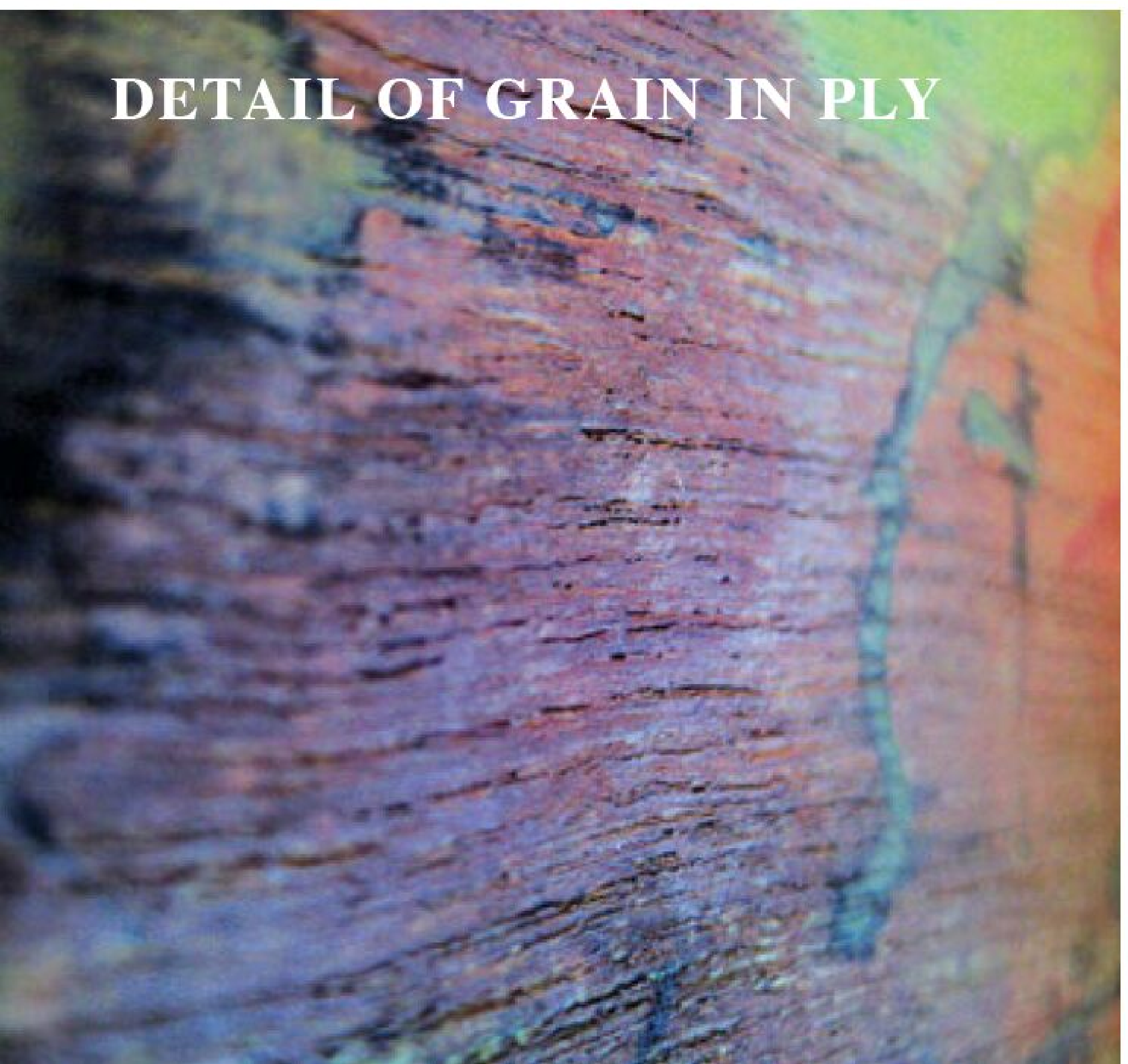


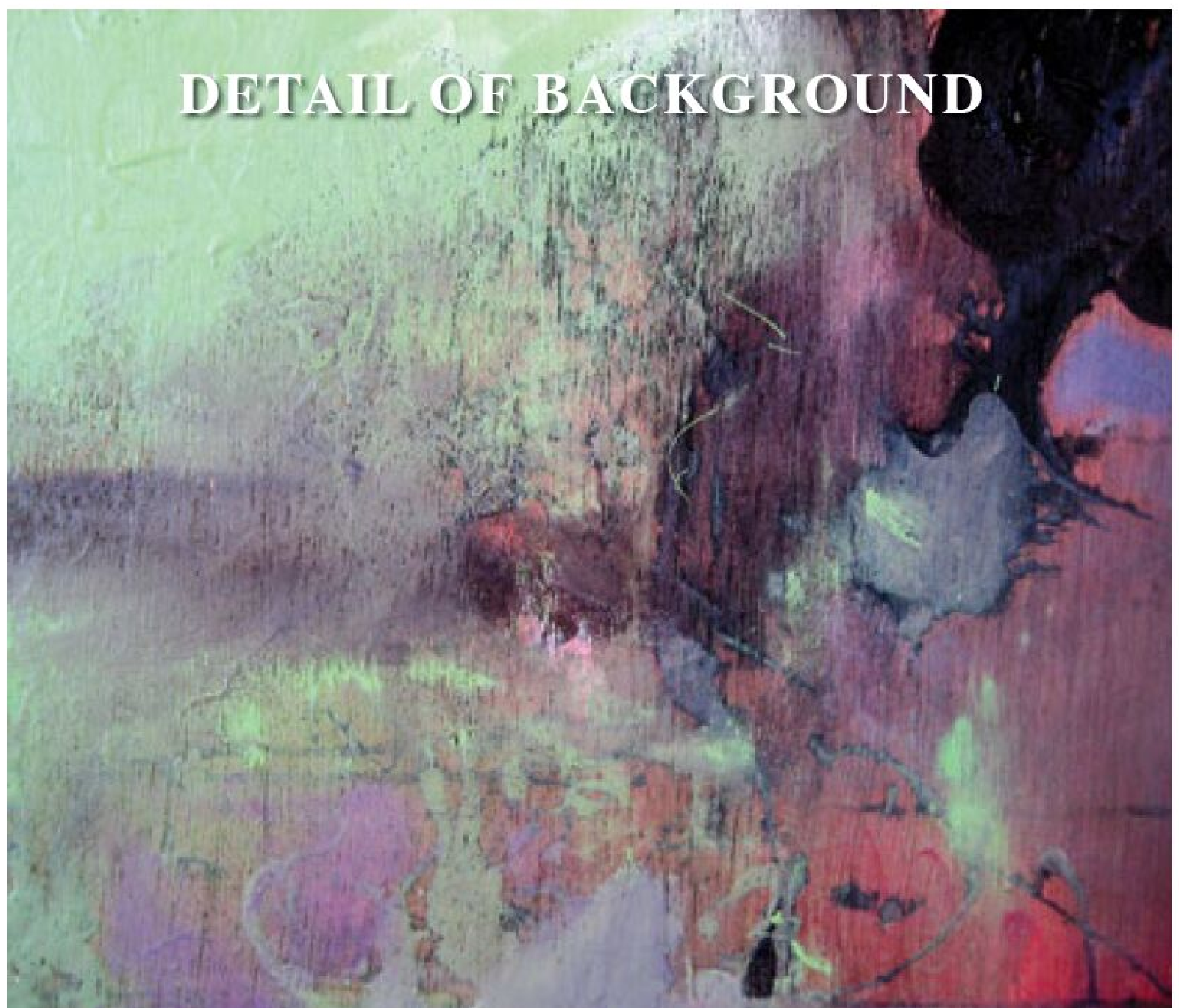
STEP THREE

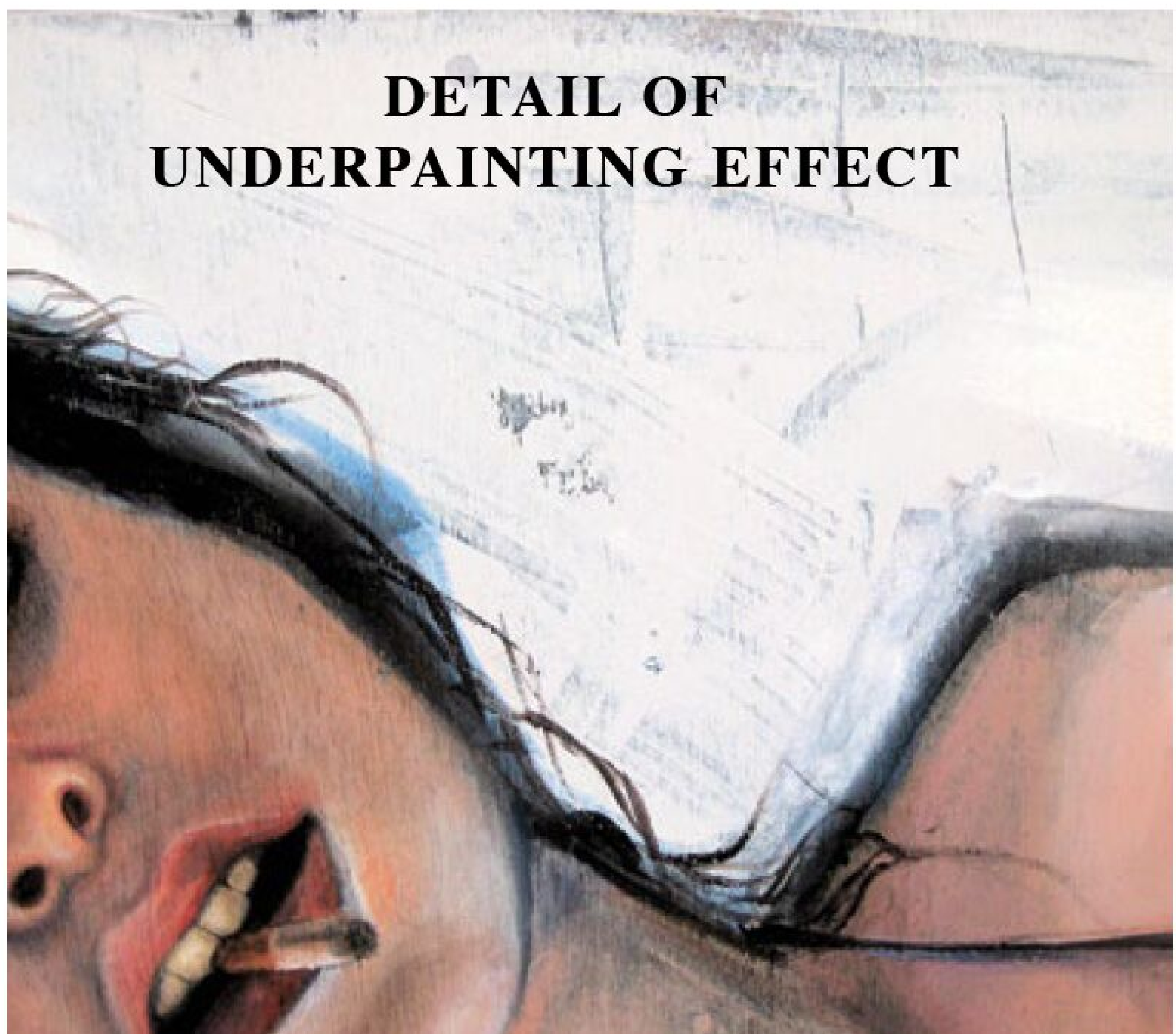

STEP FOUR

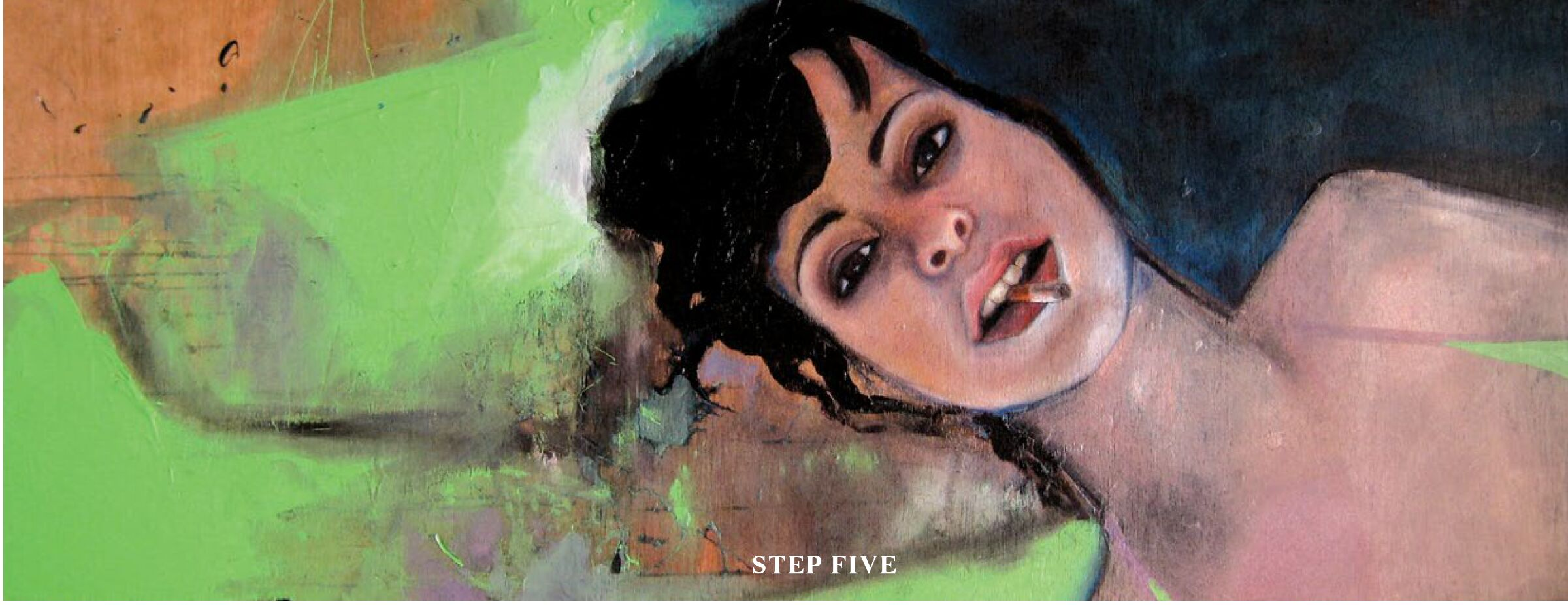
MASTER HINTS AND TIPS

- There are no rules in art. That's why 'art' covers such a broad range of creative activities. Some of the most beautiful artworks aren't those that replicate a thing, or a place, or a photograph – but those that represent it. I suggest reading or purchasing a children's book called 'Ish' by Peter H. Reynolds – in a few words it taught me more about art and real expression than anyone or any book has ever taught me before. It taught me the importance of painting for myself; and it taught me not to worry about other people's perceptions, but to embrace my own.
- Making mistakes can be an integral part of the painting process, especially in abstract art. Sometimes a mistake can lead to a better artistic method or just open your mind to new possibilities in your art making. Don't be afraid to let your mistakes work in your favour. You know that if a stroke, colour choice or proportion is completely out of whack nothing is stopping you from painting over it … or simply working with it.
- Never let an old painting or a painting you weren't satisfied with go to waste. Use it as your next 'blank' canvas. Remember – a surface doesn't have to be white to be a suitable canvas!
- You will never know your preferences if you don't try working with and on a number of materials and surfaces. Experiment. See what works best for you and your style. I began working with house paint and plywood because the Uni life meant minimal income for at least three years! Because I gave these basic things a go, I found they were my preferred materials. Now I will only paint on canvas when commissioned to!
- When I began painting 'live', I was scared that I wouldn't get a large painting done in a four hour timeslot. But I found that a certain artistic sensibility kicked in. I was surprised because some of the best works I had produced were those done in front of a crowd; within a limited amount of time. I had no time to ponder on what I was doing. I just had to immerse myself in the painting's landscape. Try giving yourself a time limit and see what you can produce – you may find working faster works well for you.


DETAIL OF GRAIN IN PLY


DETAIL OF BACKGROUND


DETAIL OF UNDERPAINTING EFFECT



STEP FIVE

quite confrontational. I added a cool blue to the brown background and, at this point, decided the next step would be to treat it as an undercoat and add a bold white over the top.

FINAL STEP

I mixed white with a hint of grey/blue and some modelling paste and applied it with a putty spatular to the brown/blue base, ensuring a rough but thick application. I scratched into the surface so the underpaint came through in some areas. This took the edge off the white and allowed the figure to look a part of the painting's landscape – that is, not looking as though she'd been plonked onto an unfamiliar background.

I paid a lot of detailed attention to the hair in this final step and painted fine whispy bits that extended into the background to give the painting a sense of reality. I continued to work into the background with a wash of magenta in some areas, and hints of cool blue around the face, body and hair. I applied the colours with a damp rag and rubbed in a circular motion like a stain.

I think the colours used all worked harmoniously together.

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Stan Overington

An Interest in Portraits

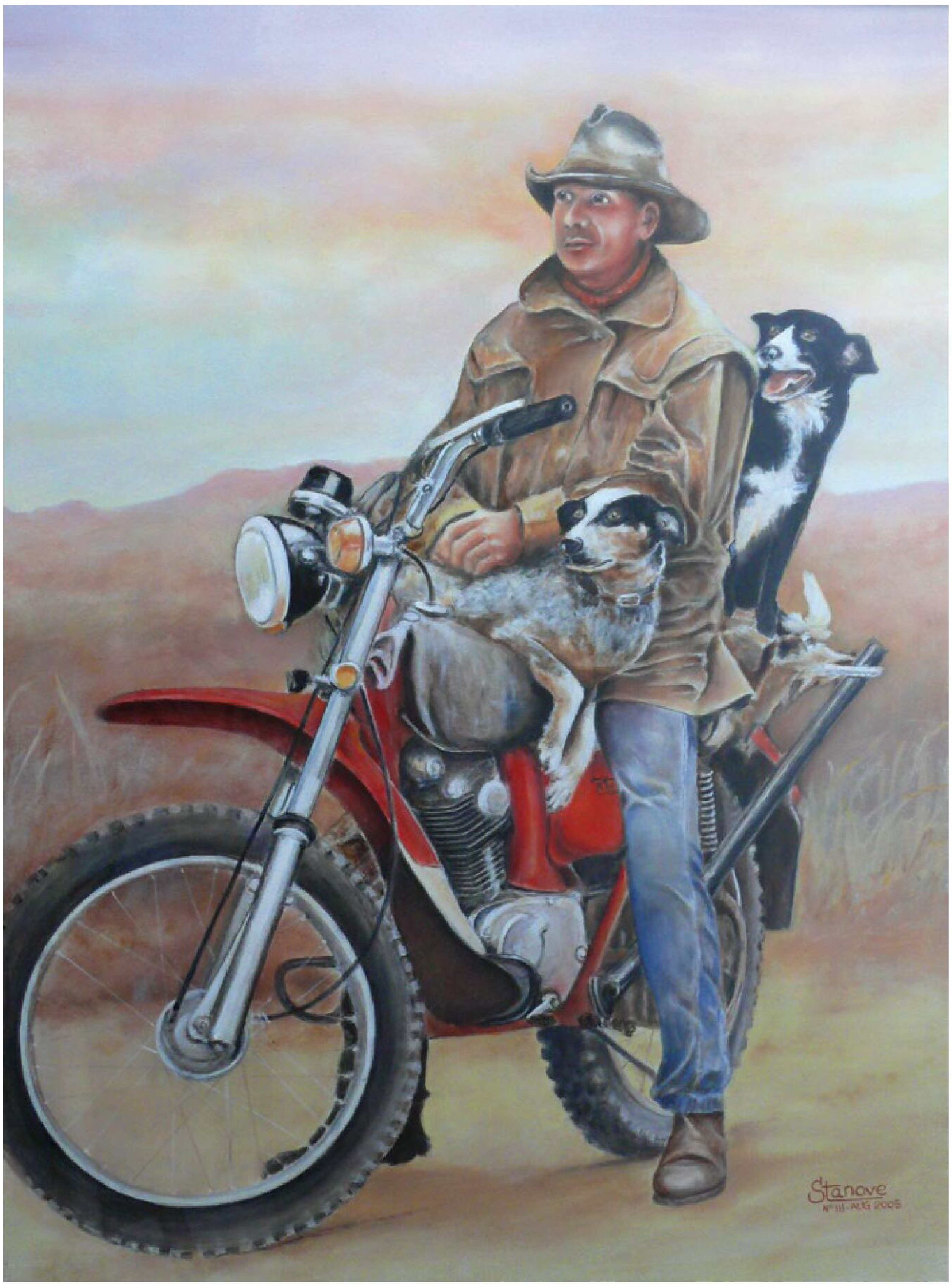
Edited by Trevor Lang

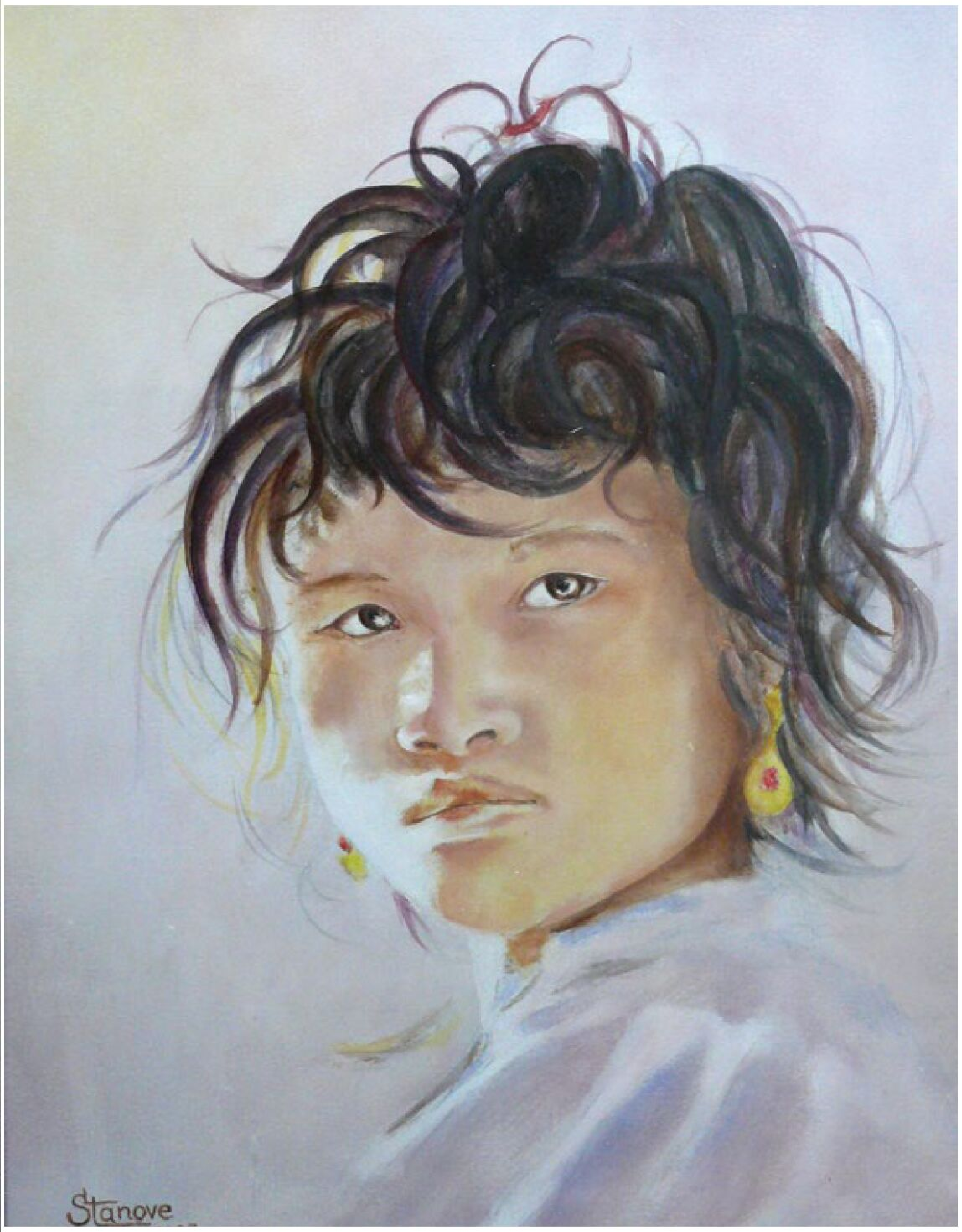
For this talented painter in Western Australia, early experience in various commercial aspects of art has somehow morphed into a great enthusiasm for his detailed portraiture work.

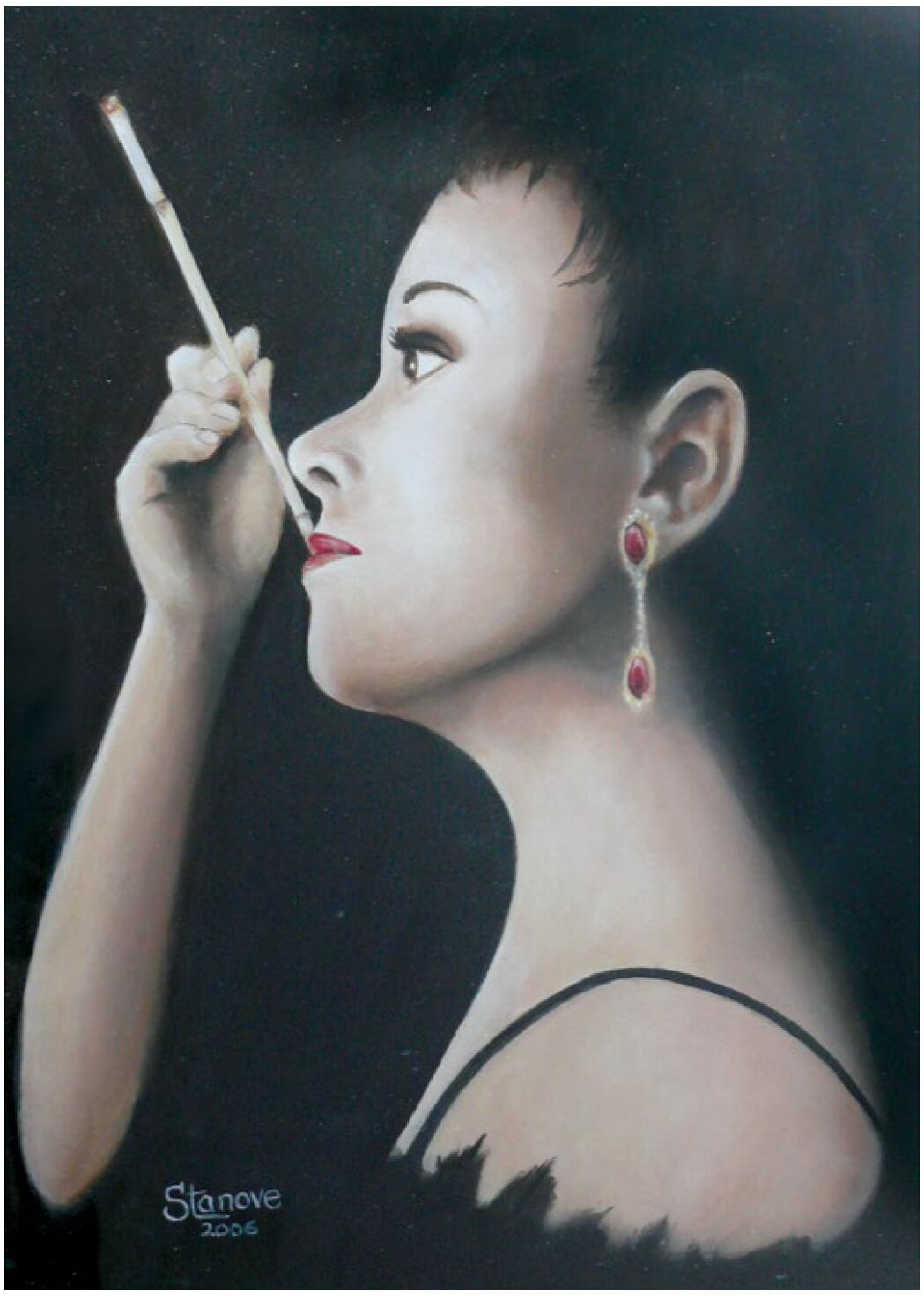
Stan Overington was born in Kojonup, a town in Western Australia's south-west. He was the only child of parents who operated a bakery and tearooms.

"Much of my childhood was spent finding things to occupy myself," he says. "I have always loved drawing and we were fortunate enough to have a 'resident artist', Mr Battie, who (I suspect as a favour to my mother) agreed to give me lessons. His classes were for adults – and as I was about seven at the time, I received much assistance from the others in the group. I attended for about three months or so, and during that period I learned the importance of accuracy in presentation."

Those early lessons have been carried through into his work today.





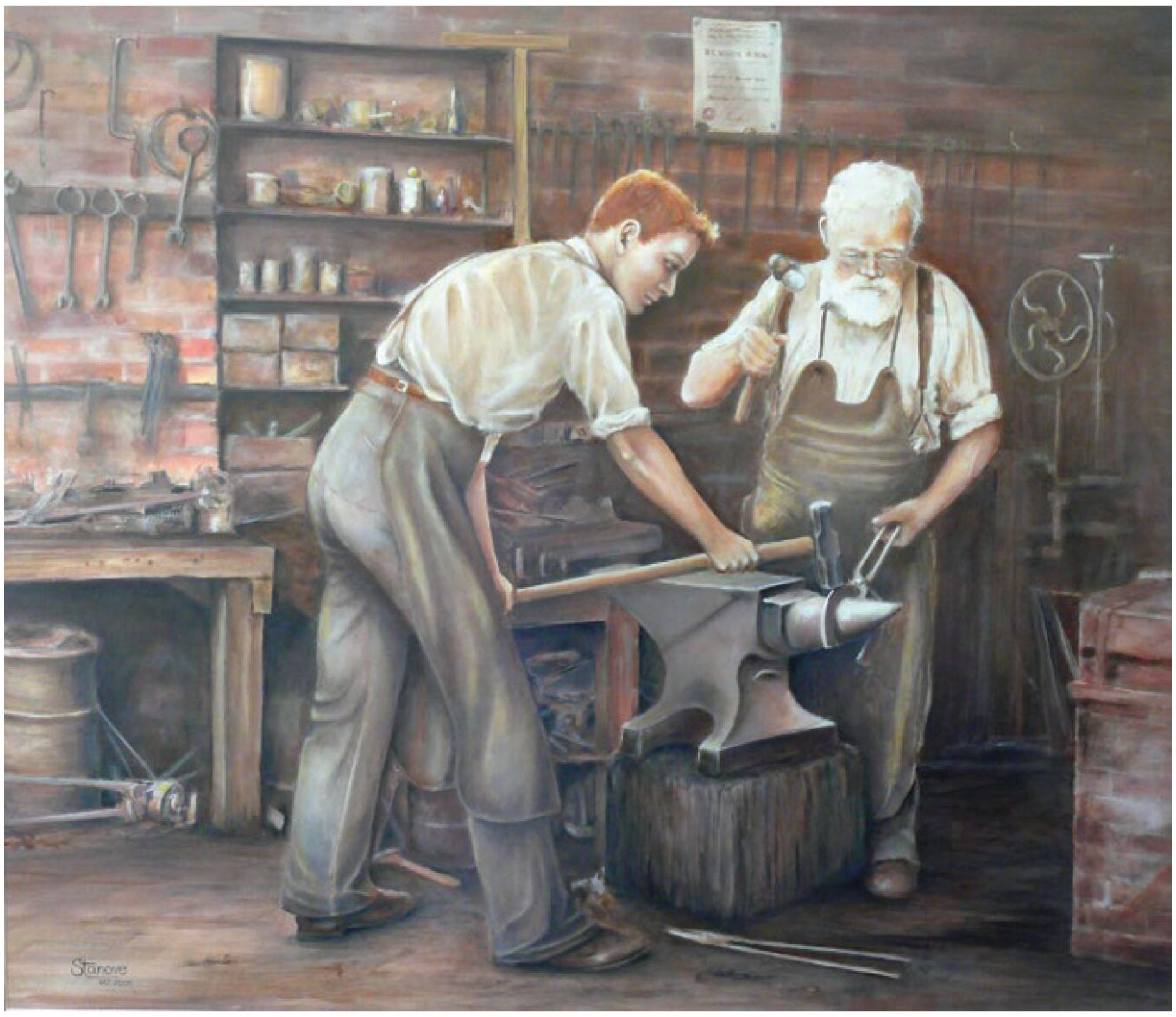


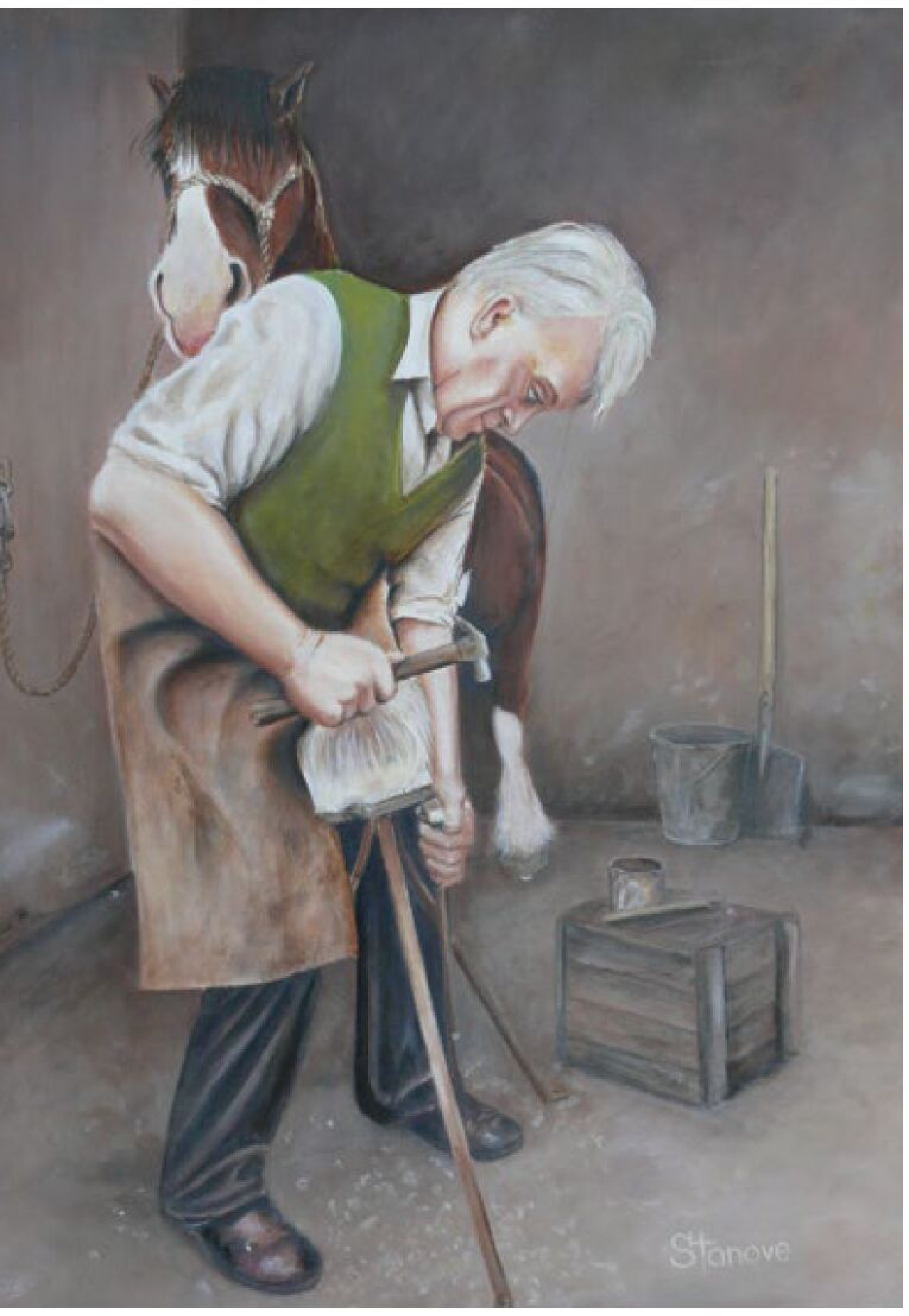
“Art has always played a part in my life,” he admits. “Sometimes it has been all-consuming; sometimes it has been pushed aside because of other commitments.”

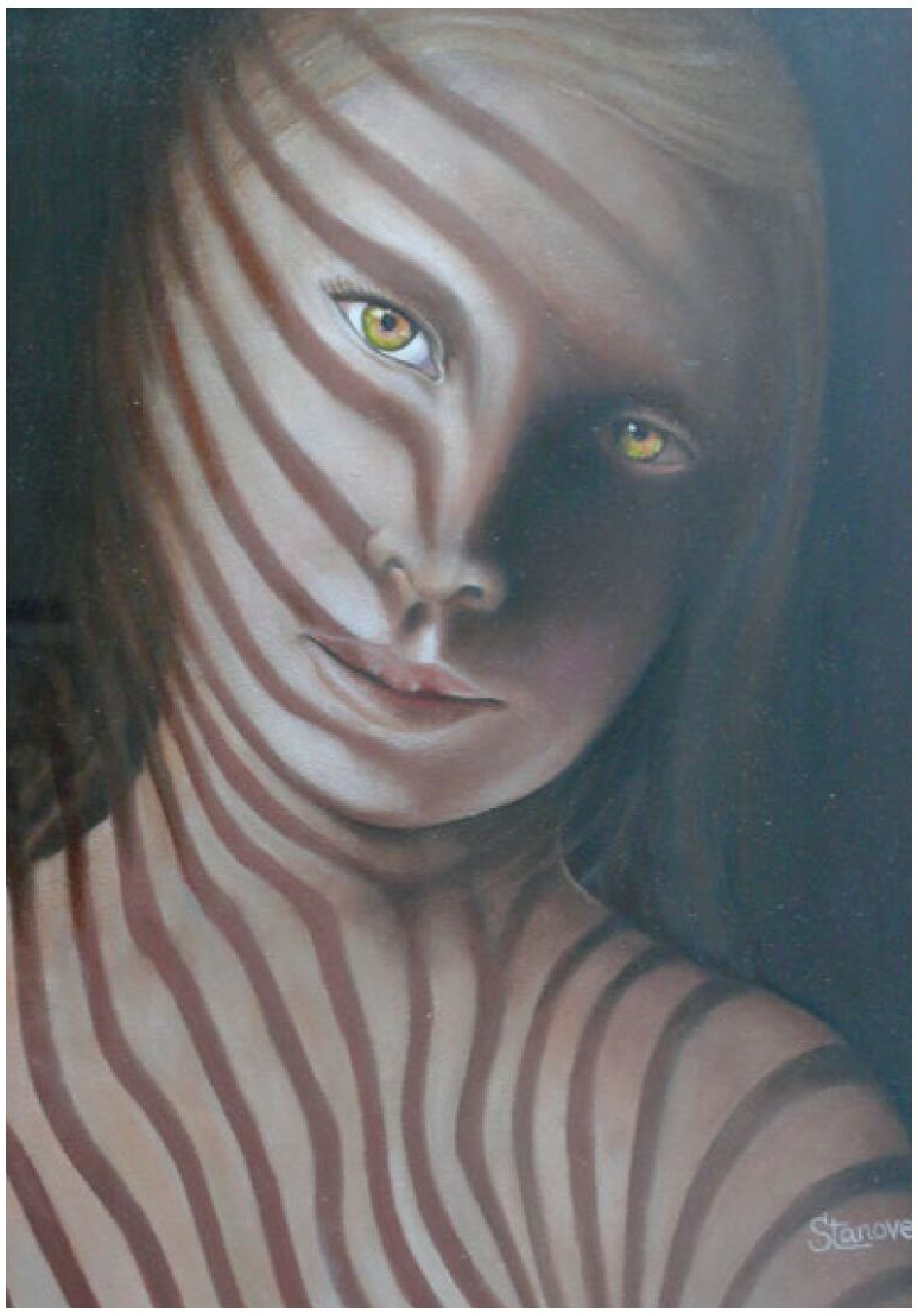
Stan’s first commercial step into the art world was to find old bikes, restore them, paint them; and finish them with dagger line designs. He describes this phase in his early career as ‘great training in the use of liner brushes and accuracy in fine work’!

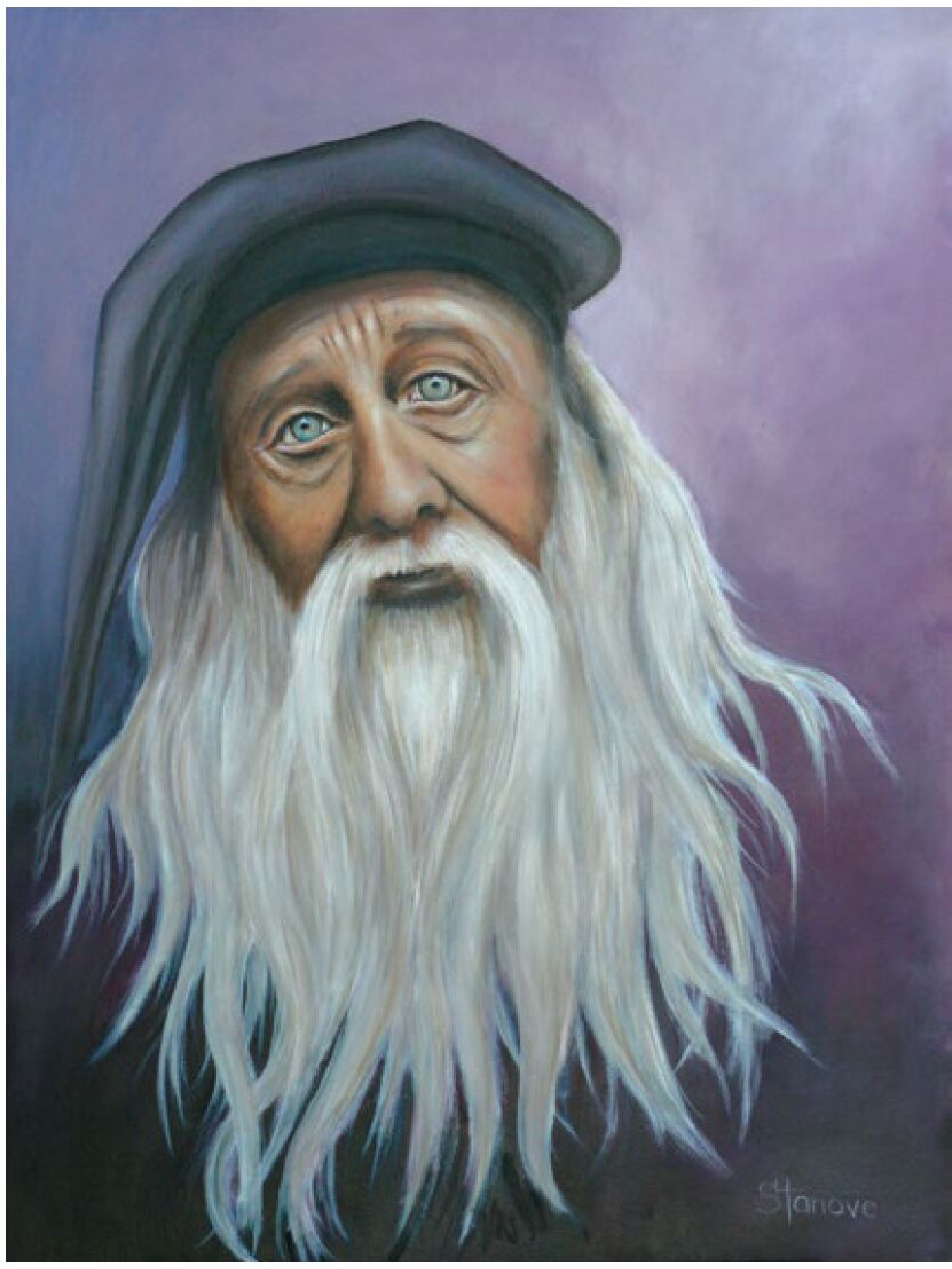
“My first attempt at creative painting was in watercolours, and again I was introduced to this by Mr Battie who taught me the basic techniques in simple landscapes,” he relates. “After leaving his class, my development was by trial and error until I eventually mastered the techniques.”

When Stan reached the age of 13, his family moved to Perth to allow him to attend high school. He later took up an apprenticeship as a cabinetmaker,







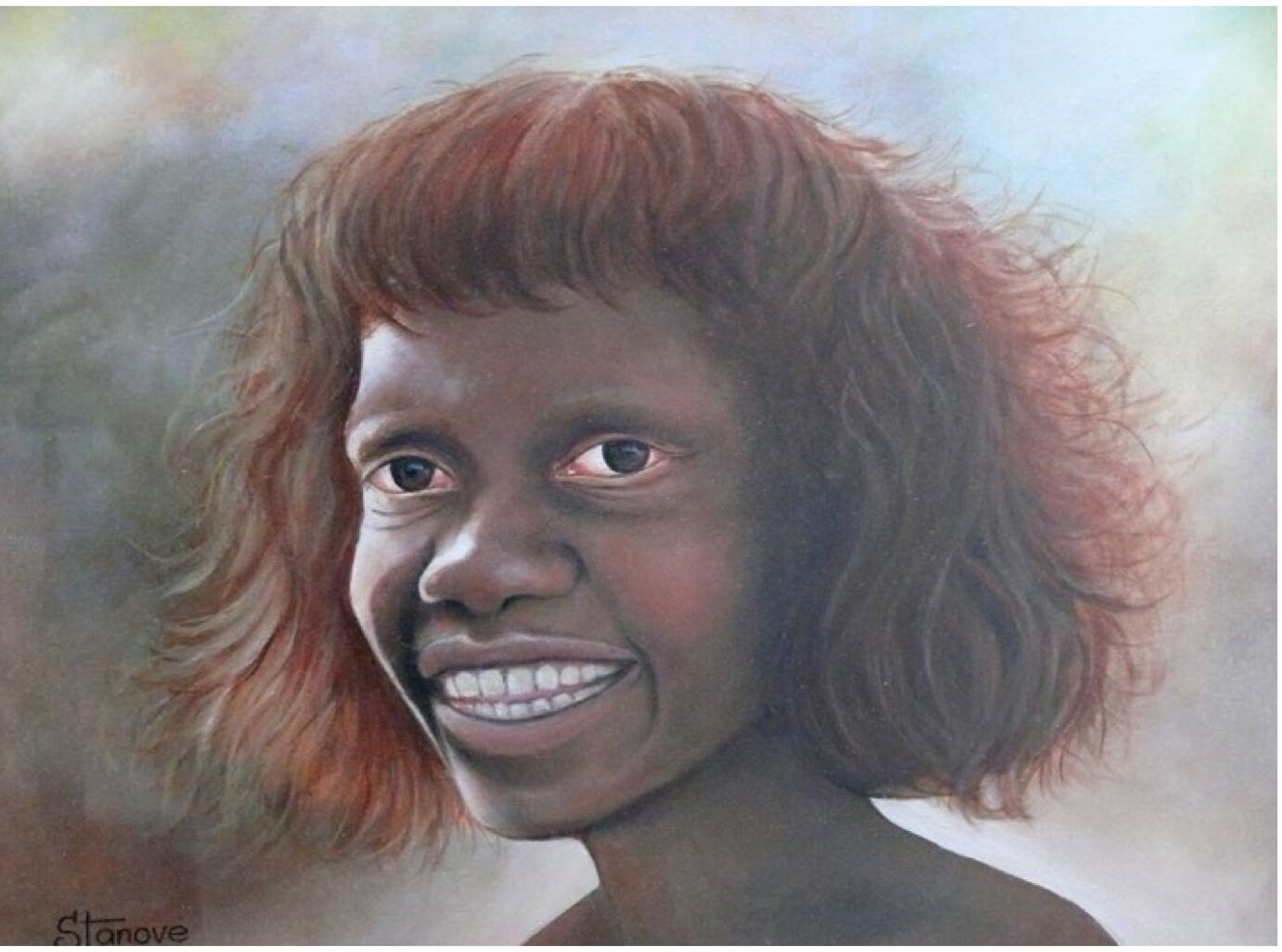


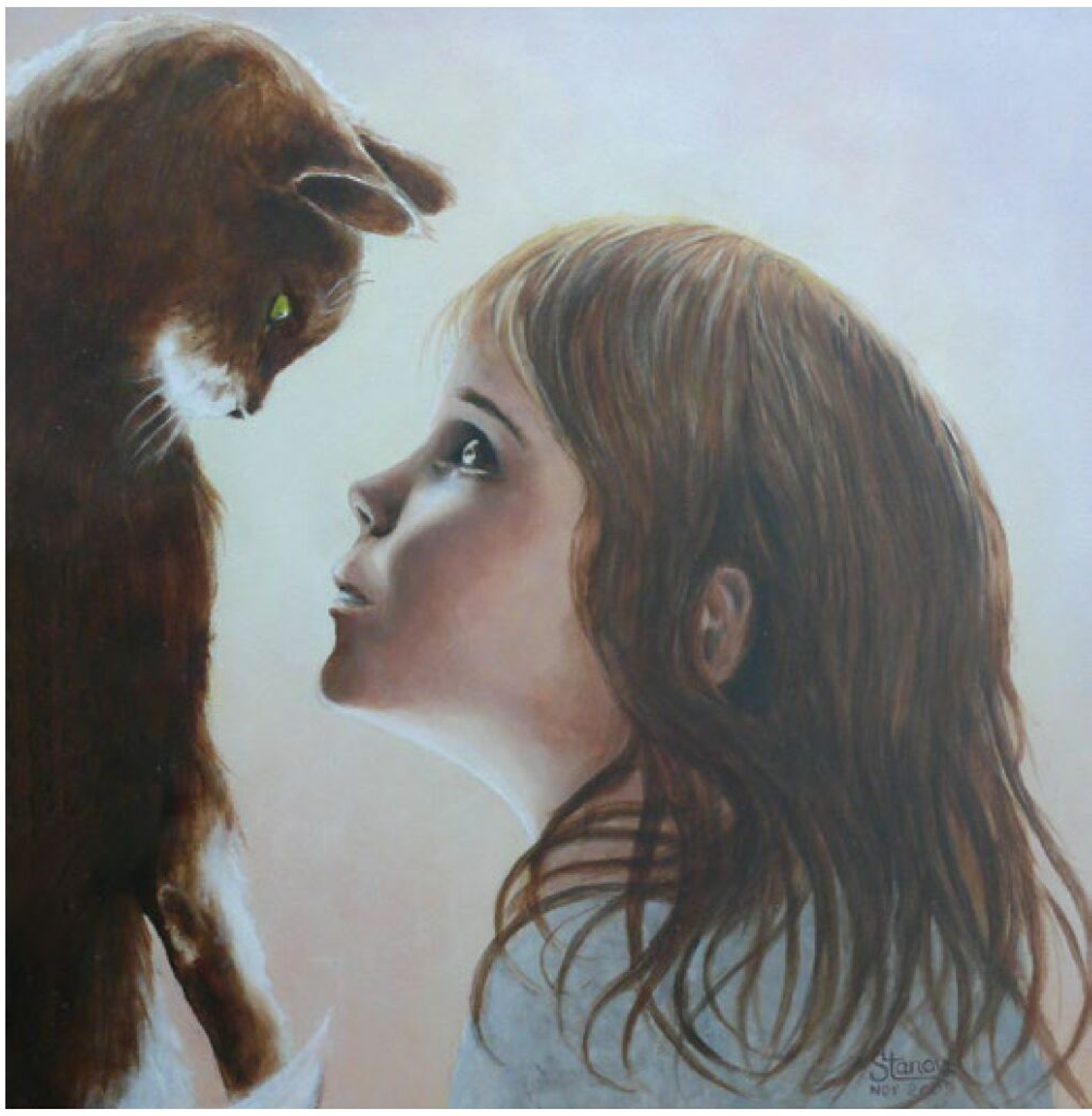
and during this formative period he was introduced to isometric and perspective drawing.

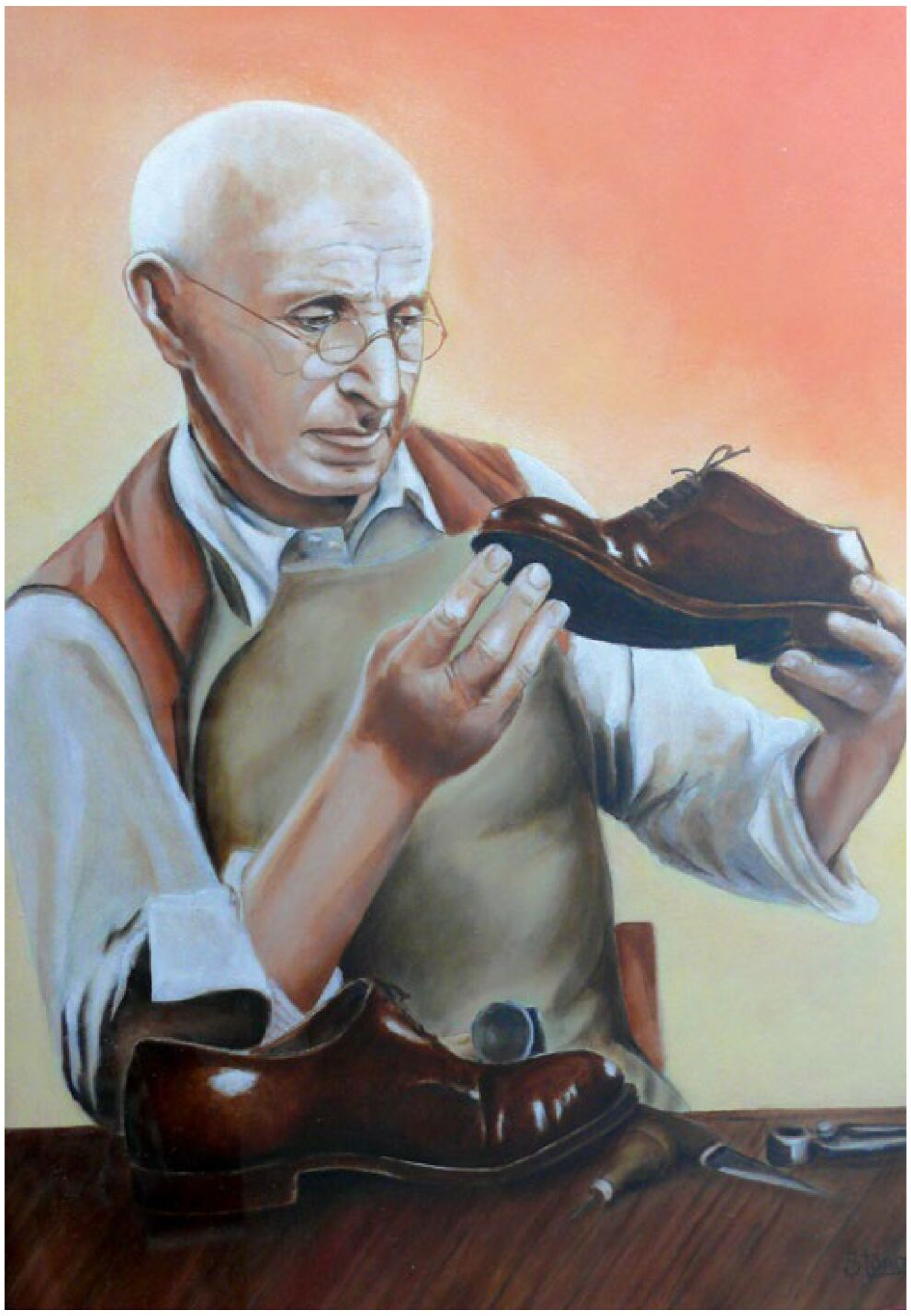
"After qualifying, I left the trade and became involved in the neon sign business, initially as a salesman. This entailed designing signs, which stretched my imagination and challenged my technical abilities," he explains.

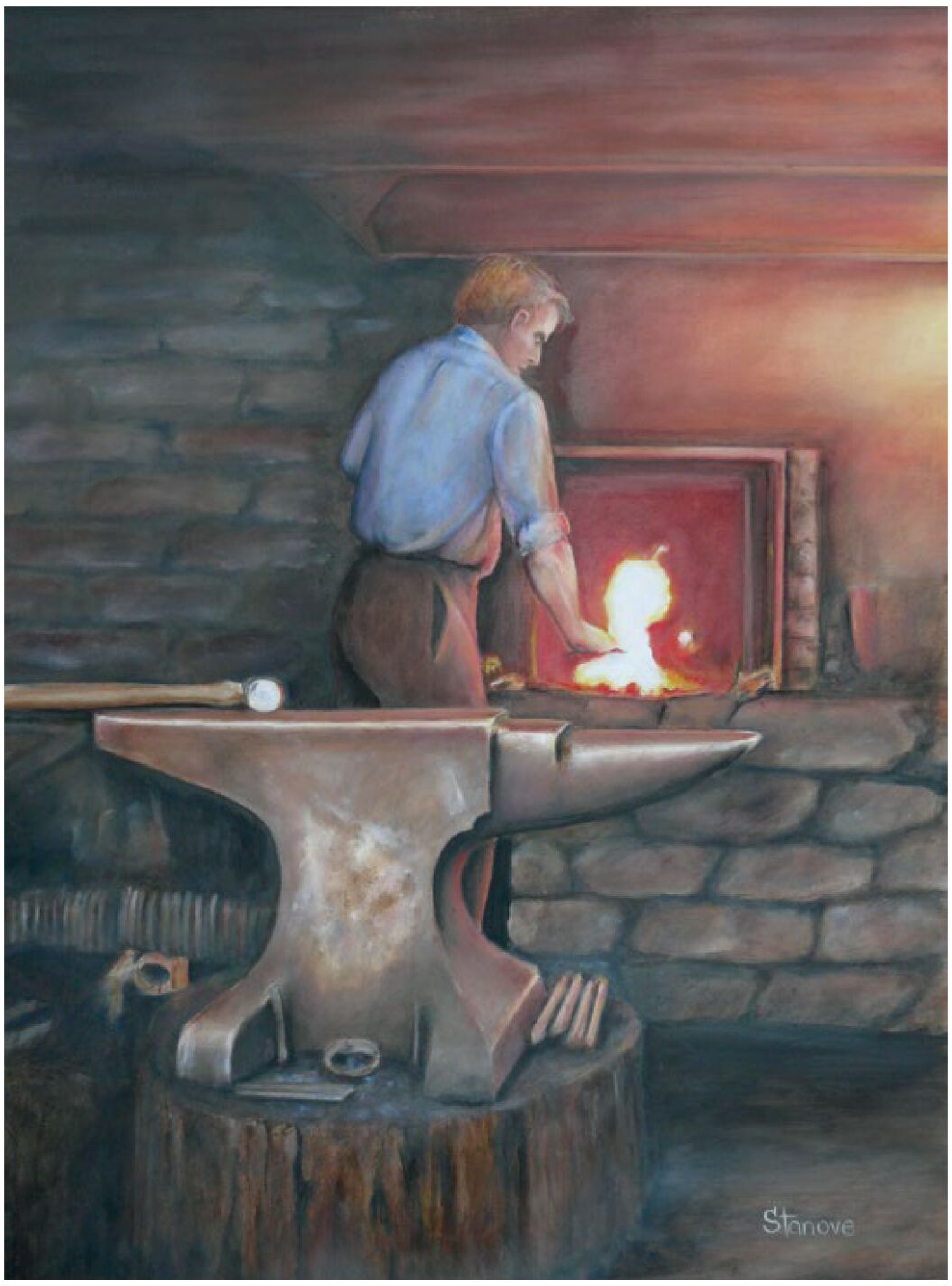
"The production manager of the sign company was an accomplished artist and we became firm friends in a short time. This friendship continues today – 45 years later. Robbie introduced me to oils and I attended a couple of UWA short courses under the tuition of Boissevain with him, before finding my own techniques."

Stan's position in the sign industry became more involved in lighting – first as a salesman and then as manager of the department. He then moved on to become production manager in another









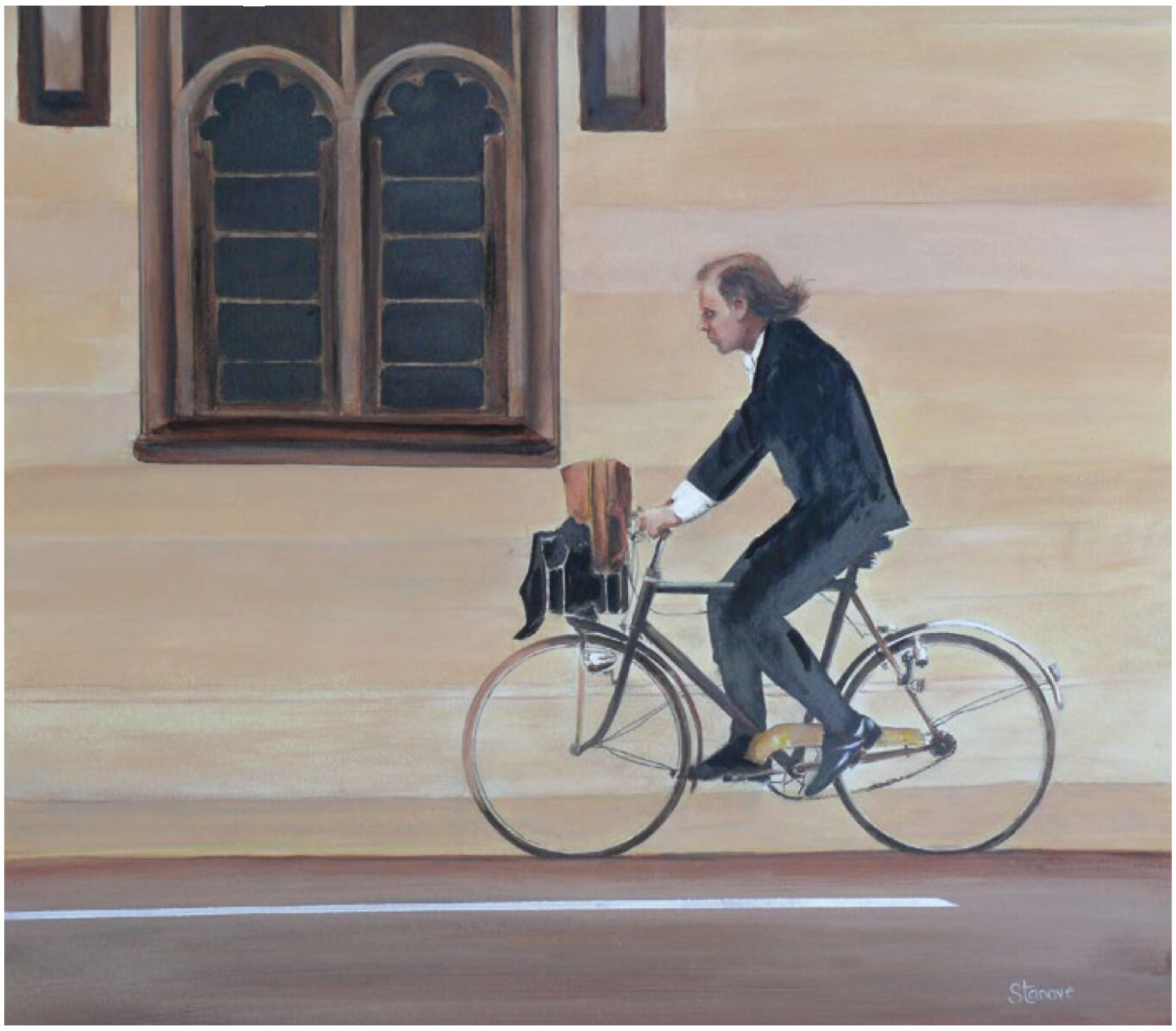
company and for some time he could find only limited space in his busy life for serious painting.

“When I retired, I moved back into watercolours … never having been really happy with the results I had achieved with oils … and painting again became a large part of my life,” he says.

“Three years ago, I discovered Genesis Heat Set Oils – and I have not worked with any other medium since. I enjoy most aspects of art; however my main interest is in portraiture and I find that Genesis is the most user-friendly medium I’ve ever worked with.”

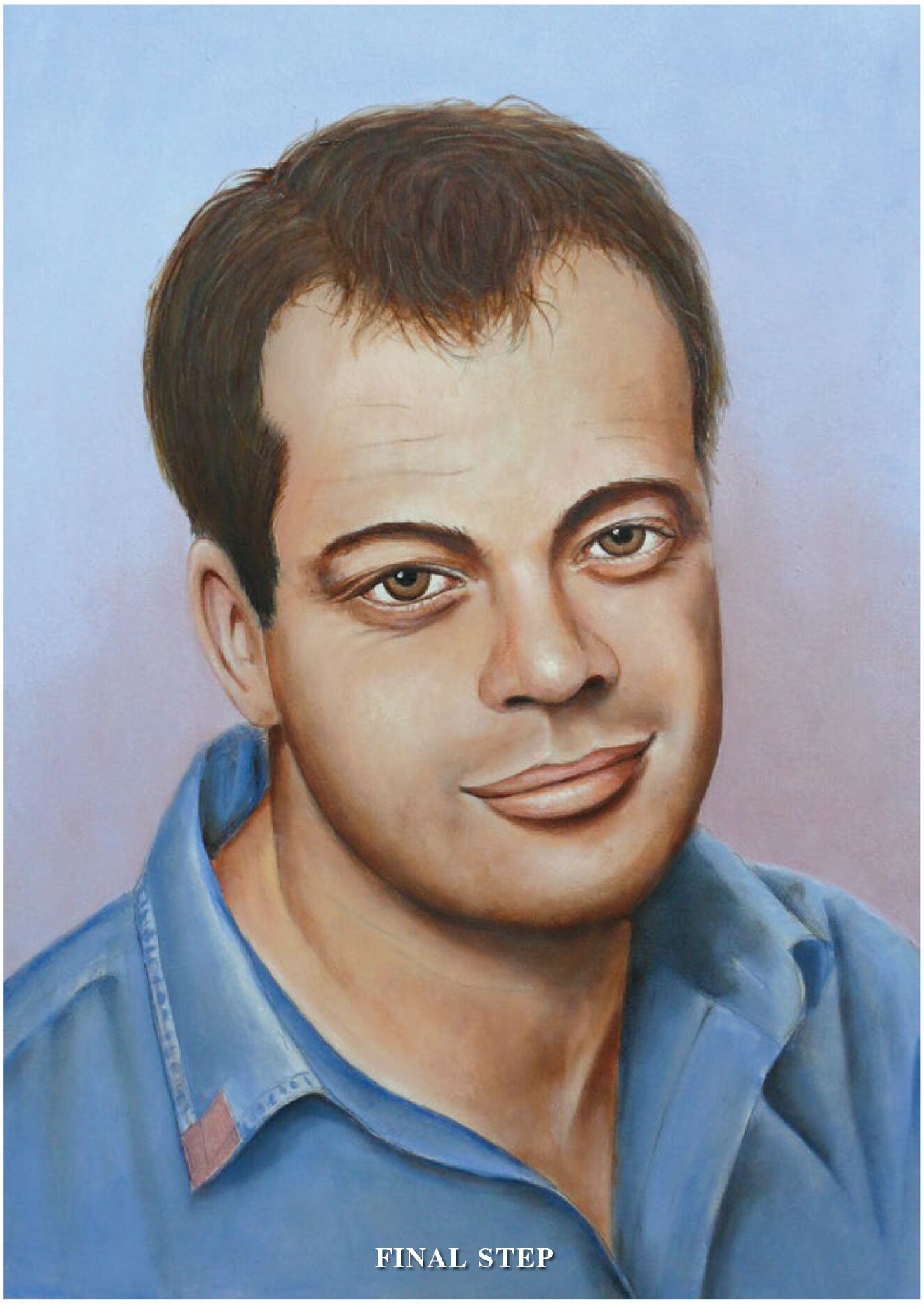
Stan Overington goes on painting … enjoying his retirement and filling his time with a hobby he loves; working with a medium that makes it a real pleasure.

See more of Stan’s work at:
www.genesisoilpaints.com.au



Genesis Heat Set Oils

A Portrait of Ross



FINAL STEP

By Stan Overington

One of the great benefits of using the Genesis medium is mixing colours and knowing they'll be usable months later … a great advantage, especially when it is essential to have consistency in tone.

Since being introduced to Genesis paints three years ago, I've used no other medium. I found the simplicity of achieving subtle blending (required in my style of portrait painting) a surprise and joy which I take full advantage of.

I don't use China brushes, preferring to work with Taklon because of the delicacy of the work I do – however, this is very much an individual choice.

For this particular project my palette consisted of basic Genesis colours which allowed me to produce any hue I required. Genesis doesn't vary in tonal depth due to the reliable consistency of the medium in the pots.

It is important to find a subject that holds your attention. Someone who has strong or unique features will allow you to depict the character of the person. If lit effectively, light and shadow create interest and help to define form. The choice of colours to represent the true character in the lighting conditions is an essential part of achieving the desired result. A contrasting and interesting background is desirable; however, it should not detract from the subject matter.

A decision has to be made about the size and position of the head on the board. Slightly offset creates interest, with due consideration to the background and the light and shade components. I use Masonite hardboard primed with three coats of thinned white gesso, applied with a foam roller.

MATERIALS

- Masonite board.
- White gesso.
- Taklon Filbert brushes: Numbers 4, 6, 10 and 16.
- Taklon Liner brushes: Numbers 1 and 2.
- Genesis Heat Set Oil Paints: Burnt Umber; Burnt Sienna; Titanium White; Black; Genesis Red; Genesis Yellow; Ultra Blue; Phthalo Blue.
- Odourless Solvent.
- Paper towels.
- Heat gun.
- Glass palette.

STEP ONE

Proportion and character lines: Draw the head on the board in the form of an egg. Sketch in the outline of the face and divide it into sections. Generally speaking, the position of the eyes is slightly above the centreline. Gauge the proportion and length of the nose, then the distance and shape of the mouth between the nose and chin. All will vary with each individual; as will the ears.

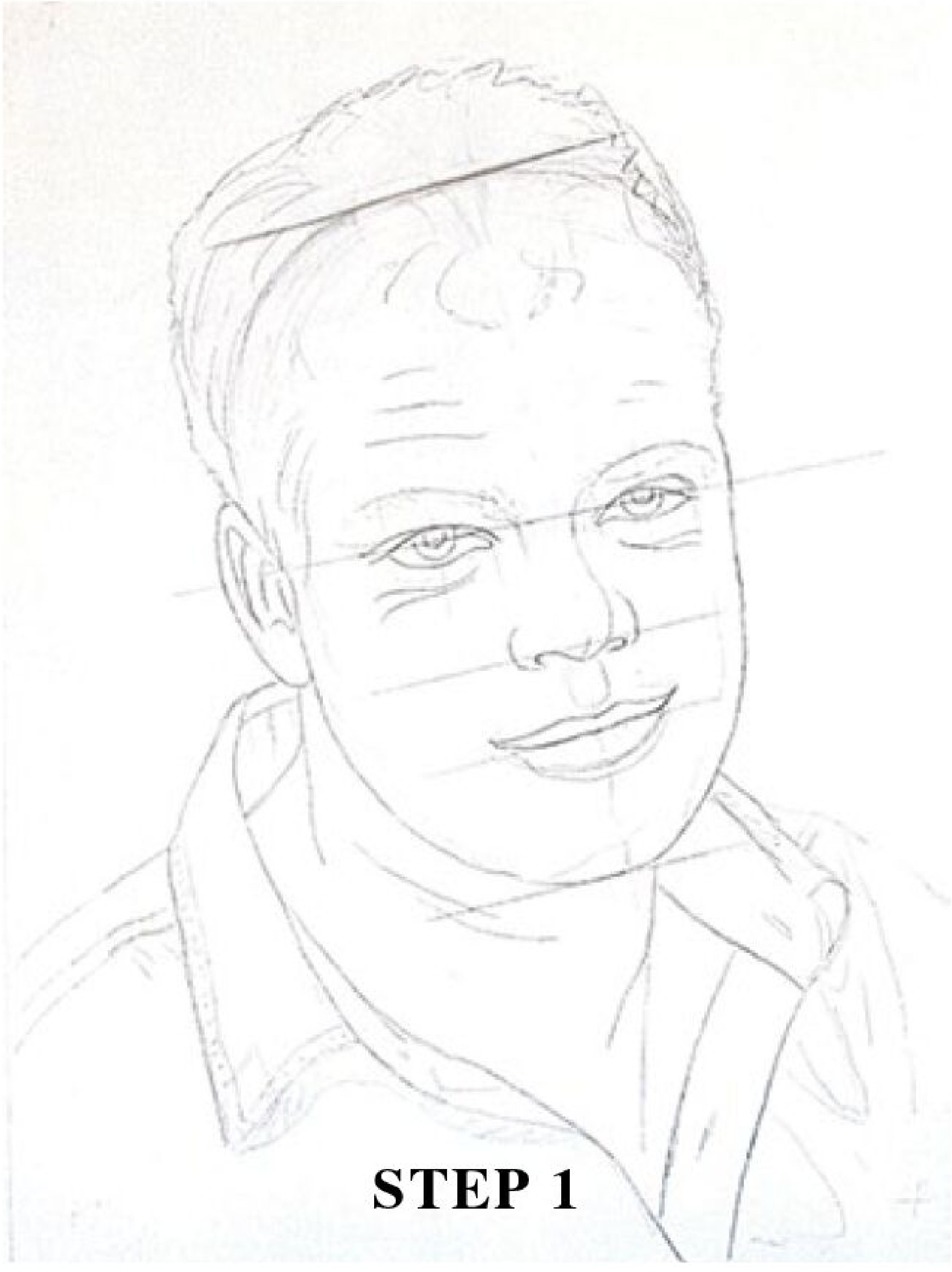
This is the key to constructing the personality of the subject. The most important part of the portrait is the eyes. They really are the 'windows of the soul' and if not depicted accurately will detract markedly from the authenticity of the painting. They need to be located and shaped accurately and clearly, showing the individual's true personality.

The placement of the nose and width of the nostrils are very much individual features, as are the mouth and teeth.

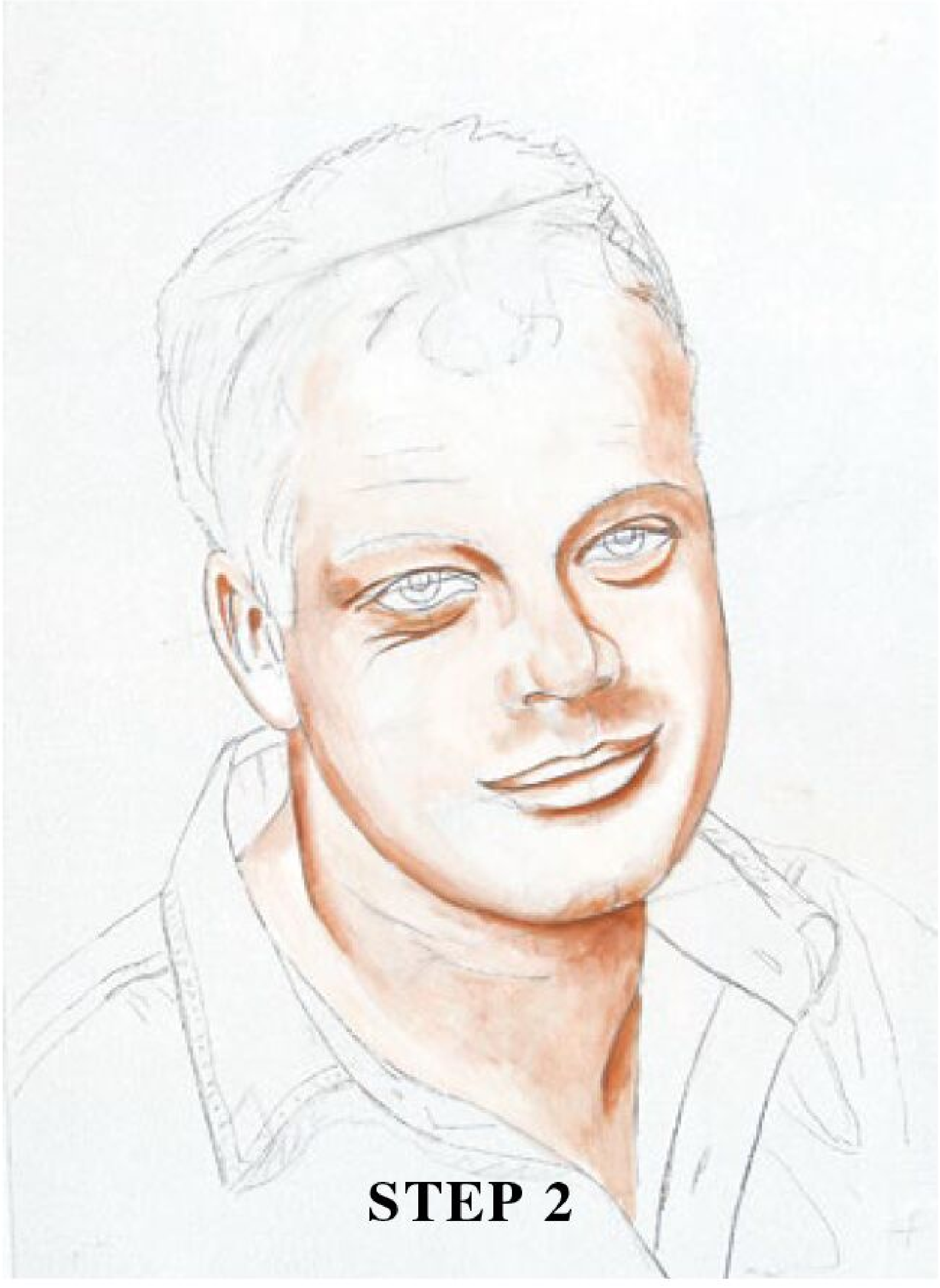
The ears are identifying features because of the individual shape of the whorls and cartilage that make up the outer ear.

STEP TWO

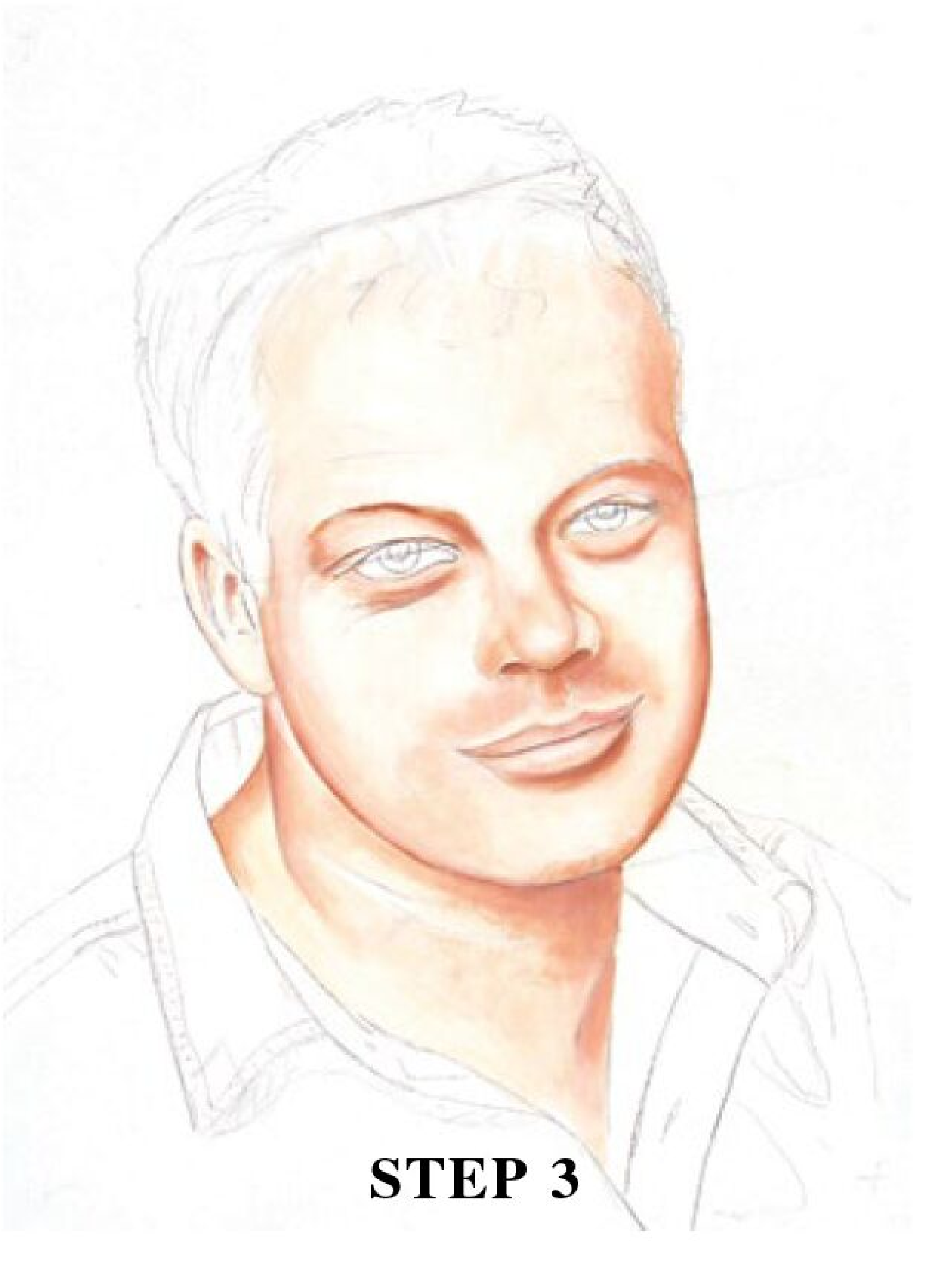
I produce skin tones by blending Burnt Sienna and Titanium White. The tones are varied by increasing or decreasing the amount of white. I usually mix mid, light and dark tones when I begin to closely resemble the skin tone of the subject. Various complexions will require an addition of Genesis Yellow and/or Genesis Red. This does not include reflective colour or deep shadows. Deep shadows and character lines are achieved with Burnt Umber. Lips and cheeks will obviously be individual and colours will be mixed to suit each subject. Constant comparison between the subject and the canvas is essential to achieve an accurate and lifelike result.



STEP 1



STEP 2



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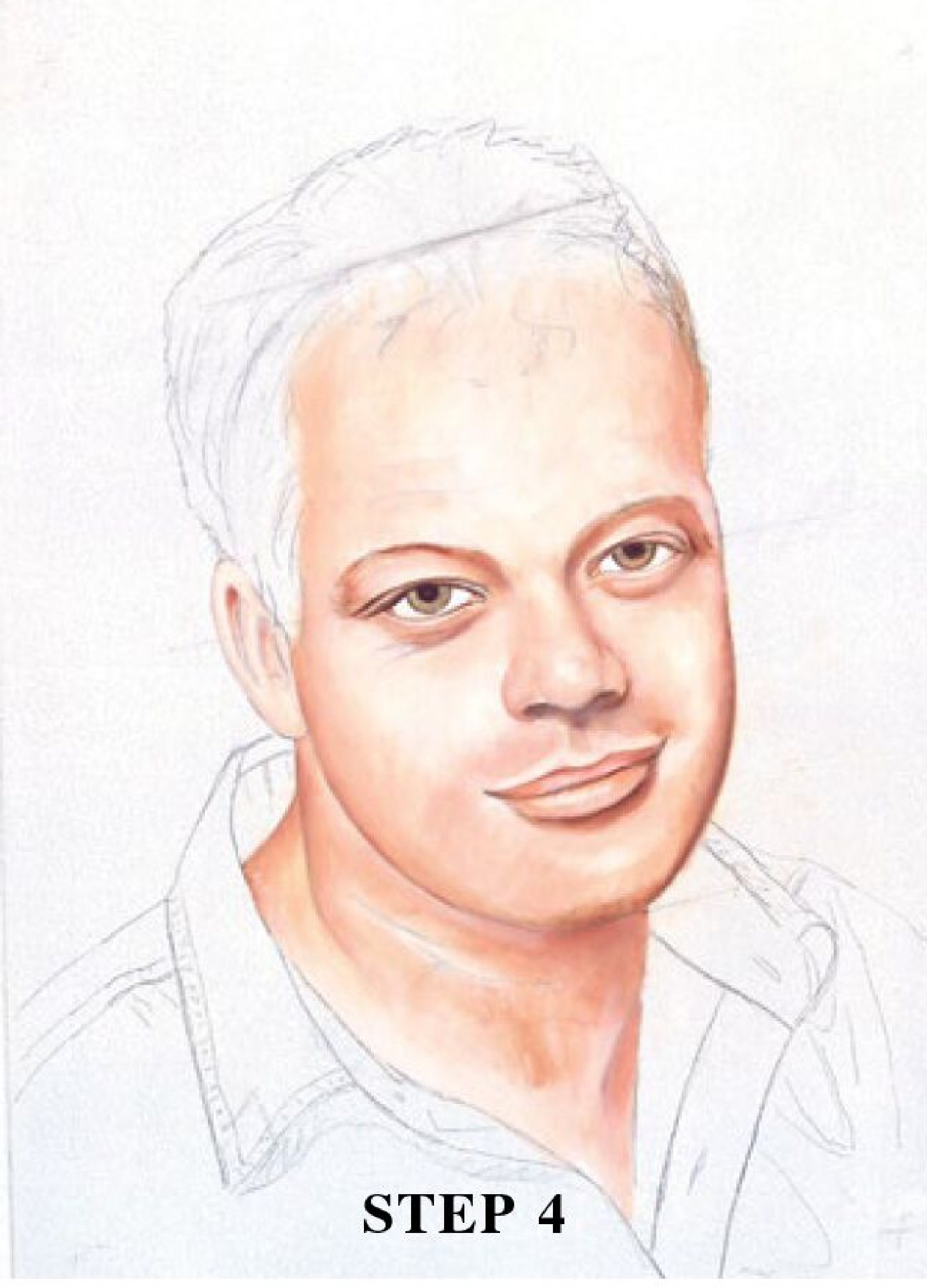

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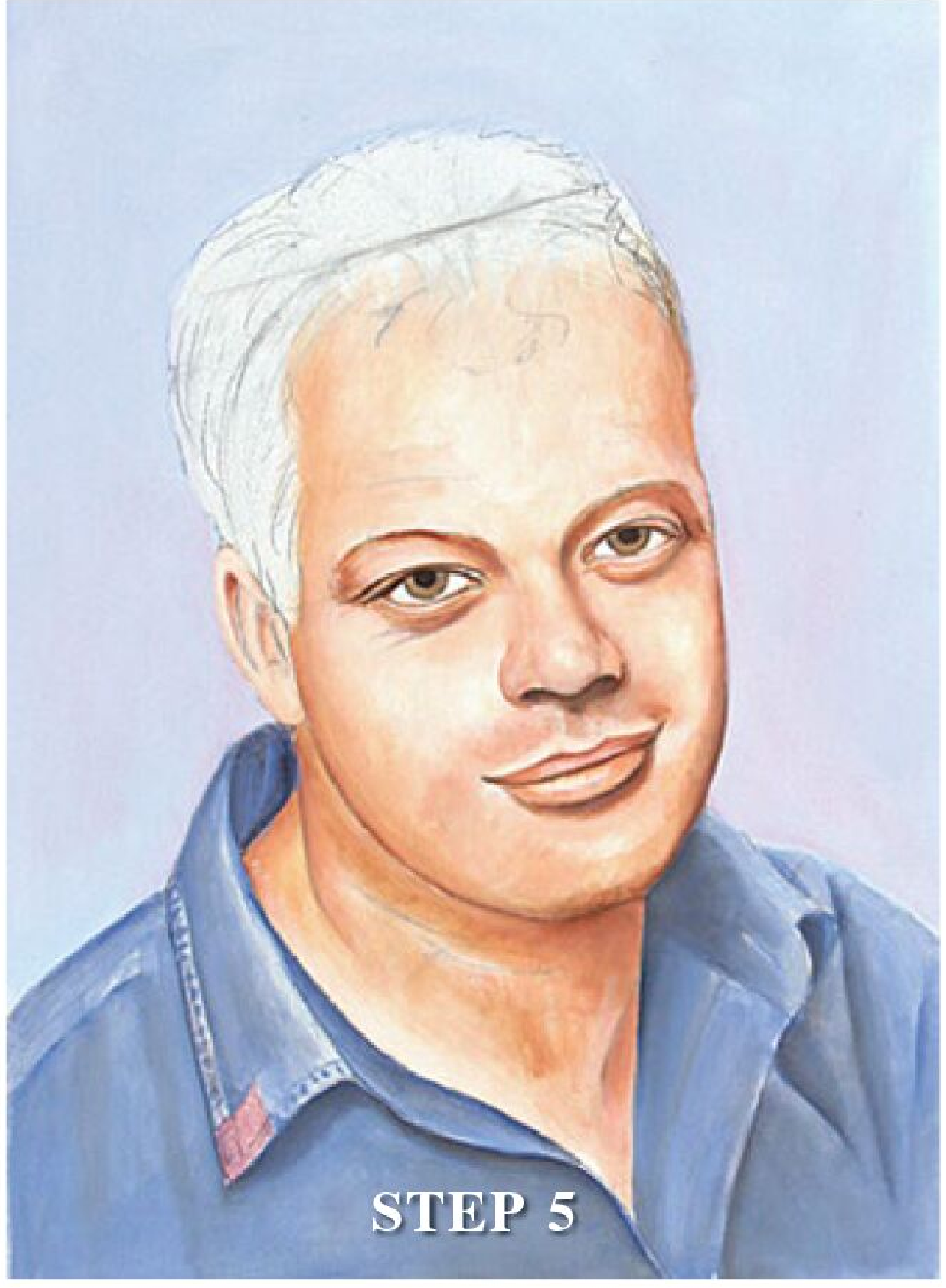

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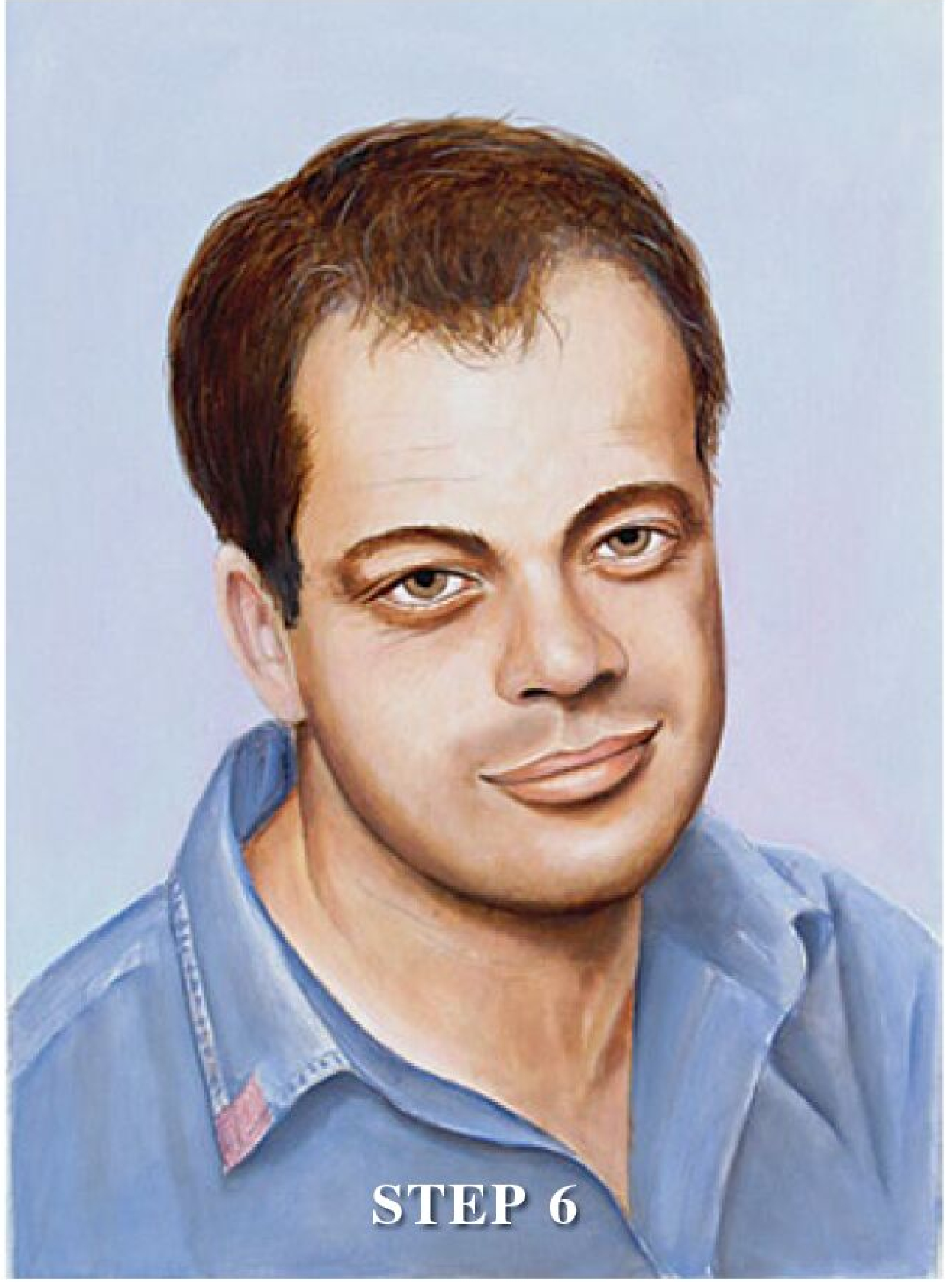

STEP 6

STEP THREE

The colour and tone of eyes is unique in every subject, and accuracy is essential to achieve a lifelike result. Check the shape, the depth of colour and the eyebrows to ensure they are a true likeness.

STEP FOUR

Colour and detail of the background should now be applied. The aim is to achieve a suitable balance to provide a visually interesting and pleasing effect without detracting from the subject matter.

STEP FIVE

The important thing to remember when painting hair is the light and shade areas and tonal qualities. Reflected highlights and deep shadows assist in defining form. The fall of the hair should look natural; and individual strands highlighted and shadowed will give true shape and style to the character.

STEP SIX

Blush and reflected highlights will be individual to the form and location. A certain amount of enhancement will be required to the character component to bring the portrait to life. Exaggeration of some individual features – such as slightly larger eyes, a quirk to the lip, a raised eyebrow (which are part of the personality of the subject) – lend the portrait life and recognition.

FINAL STEP

Decision time! Strengthen shadows, increase highlights to give the contrasts which will give you shape and form. Define the folds in the fabric of the shirt and increase the highlights to show the material's fall. Add highlights to eyes, cheeks, nose, chin and lips.

Check the background against the portrait and decide whether warm tones in the lower area would be beneficial – this is a matter of personal preference.

MASTER HINTS AND TIPS

I apply Genesis Heat Set Oils in thinned coats using a small amount of odourless solvent. My method is to dry each section with the heat gun as I achieve the effect I desire, then overlay further thin coats to build up the depth and tones I require.

- Highlights and blushes are achieved with the addition of Genesis Red; and olive complexions by adding Genesis Yellow to the base skin tones.
- Deep shadows and character lines are defined with thinly applied Burnt Umber.
- I find Taklon brushes are fine and yet flexible. This suits my technique which requires thin coats of paint and gentle blending.
- Make sure your work is completely heat set before continuing the application of colour. If not dried well, you will lift the underlying colours.
- The technique that will bring your portrait to life will be the use of the effective application of highlights and shadows. Be sure you are consistent in the direction from which you are lighting your subject; this must not change.

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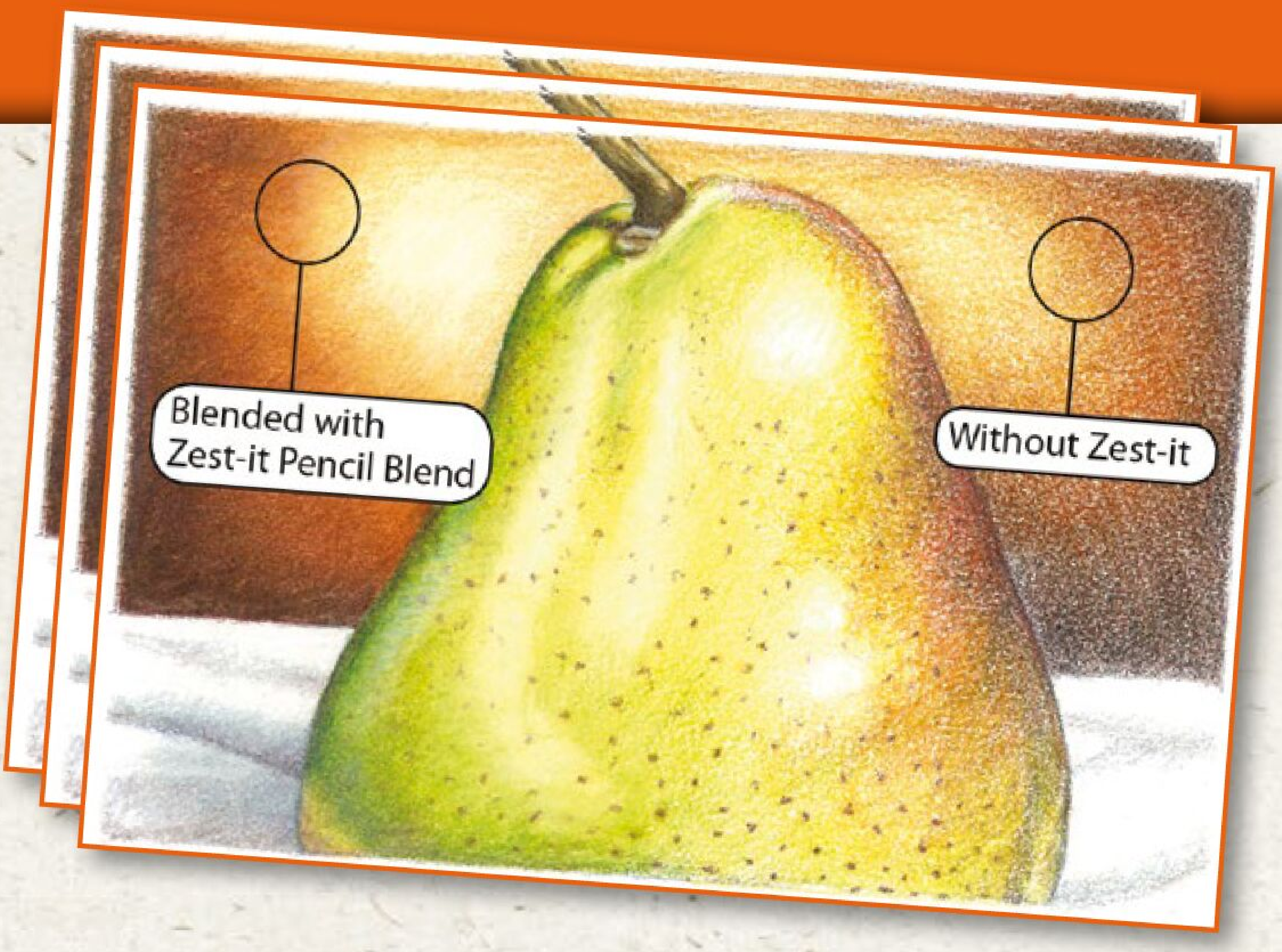
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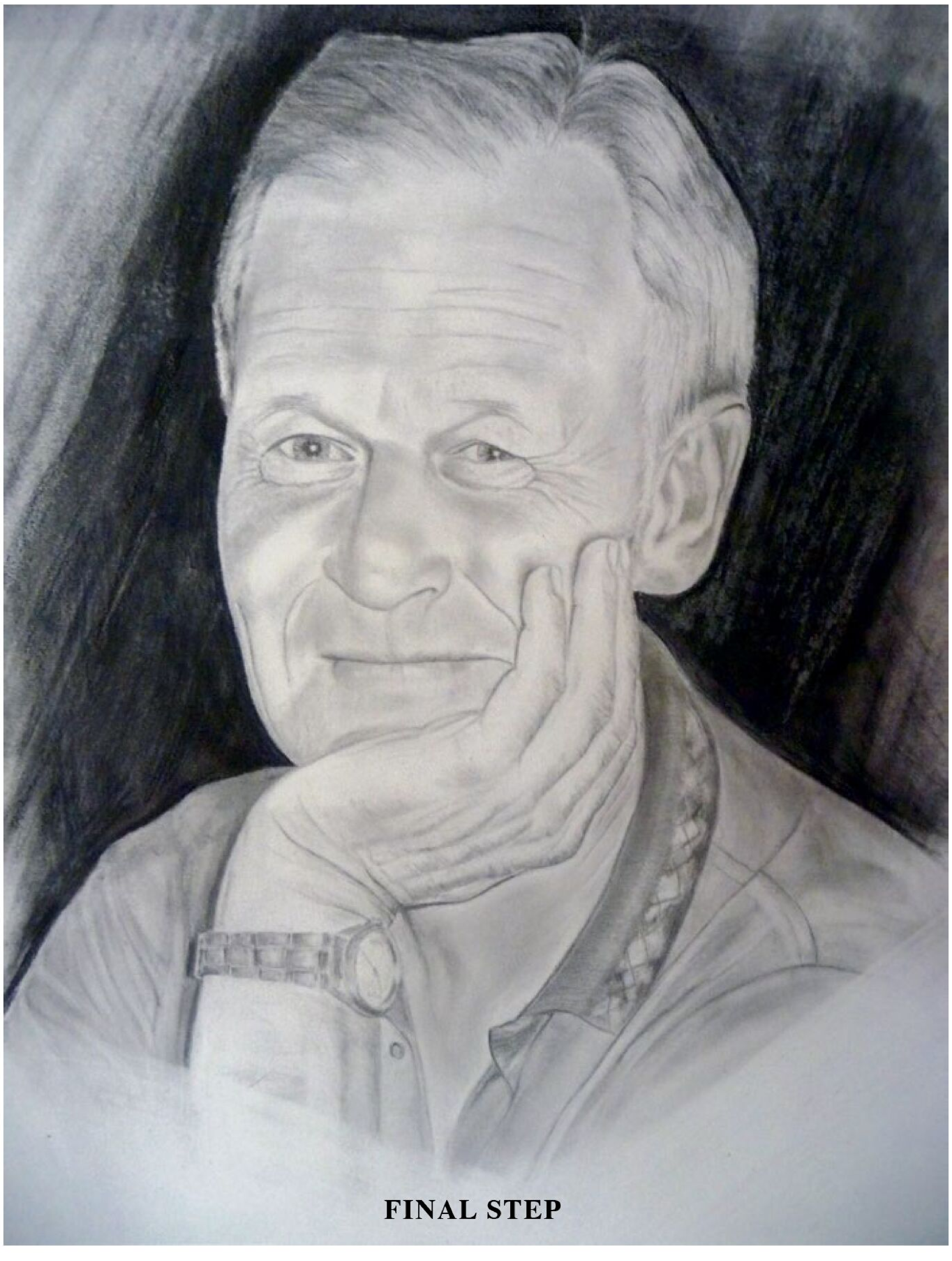
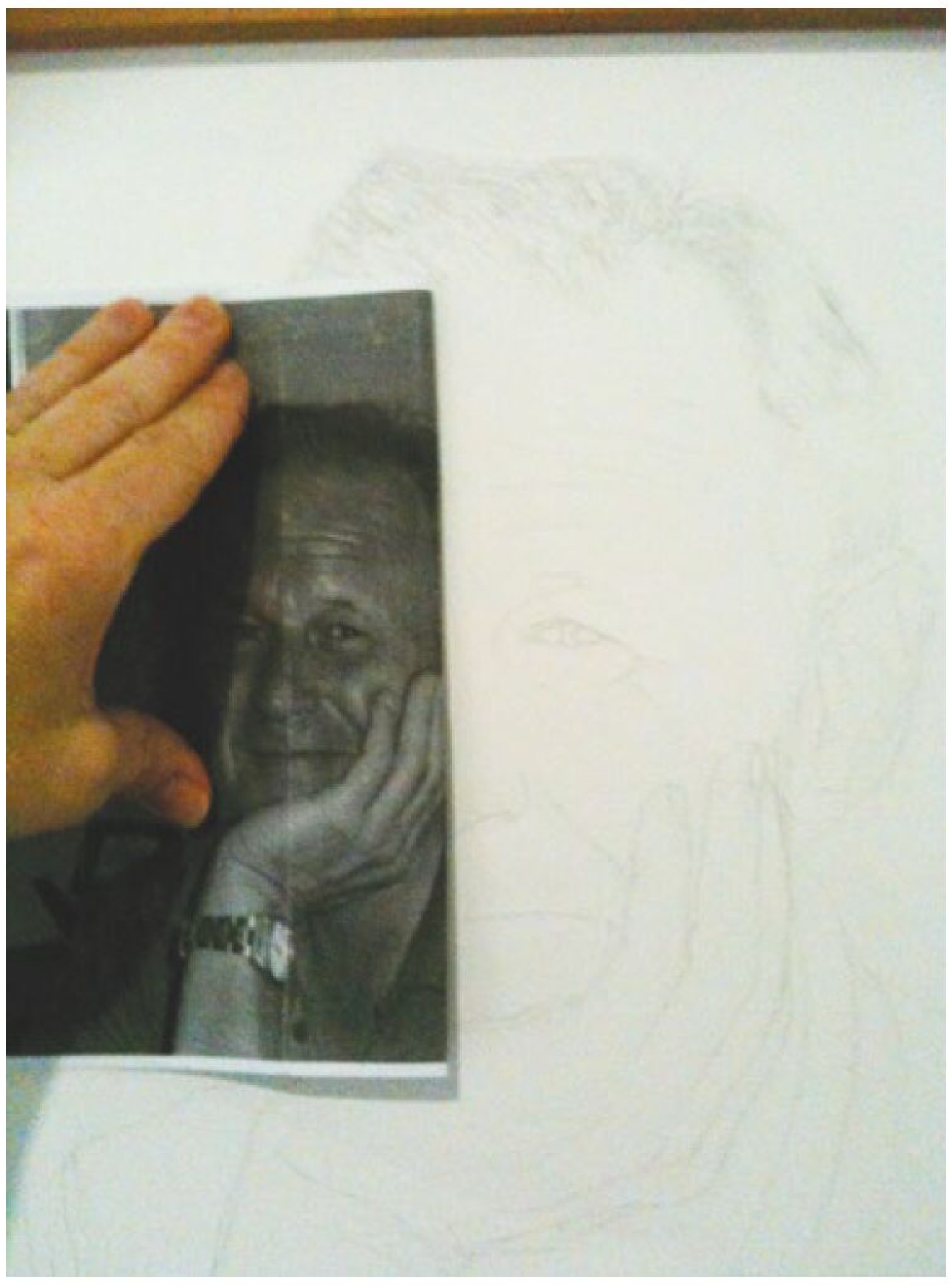
Pencil Portrait of Phillip

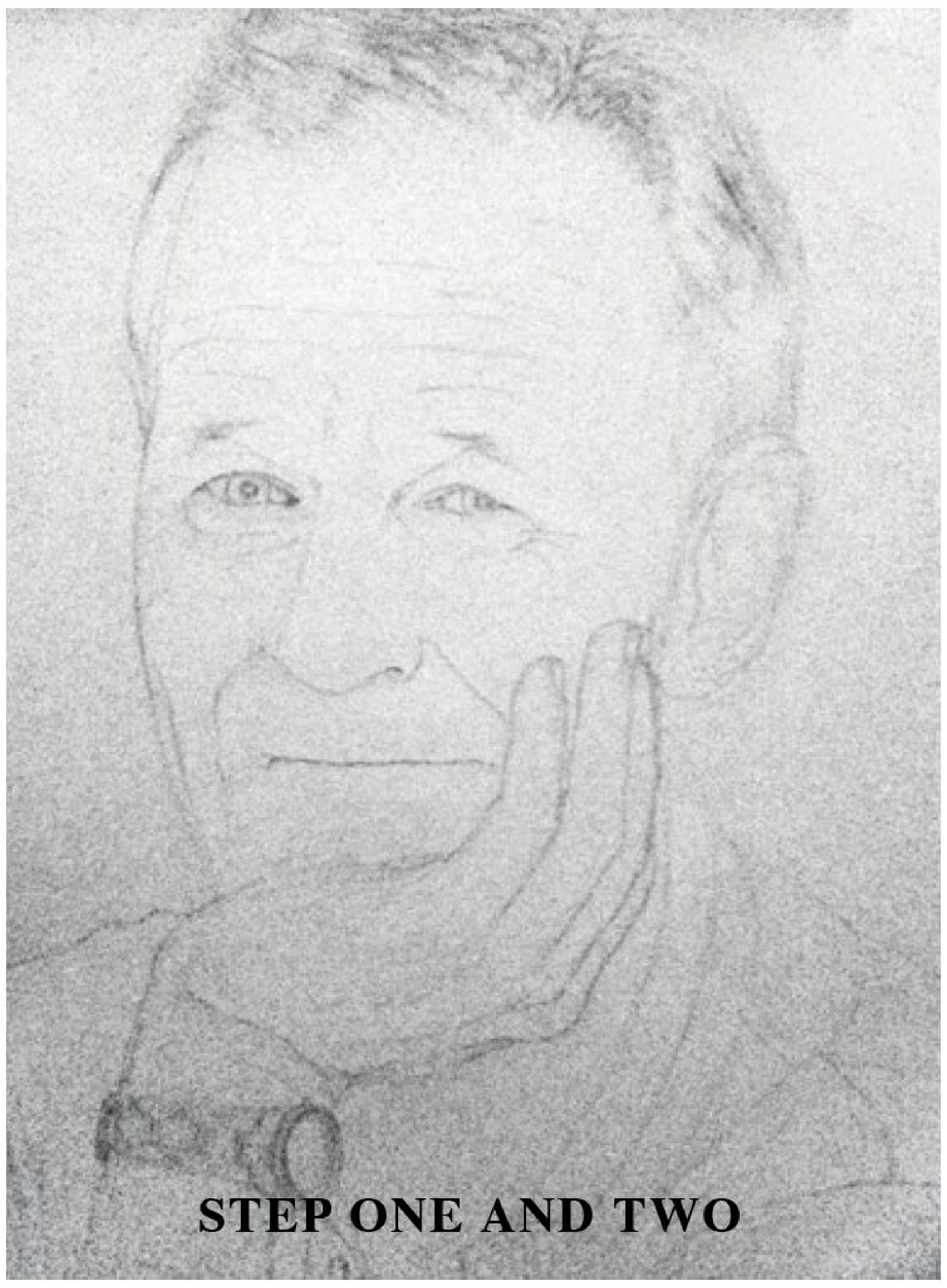
Contributed by Margaret Kling



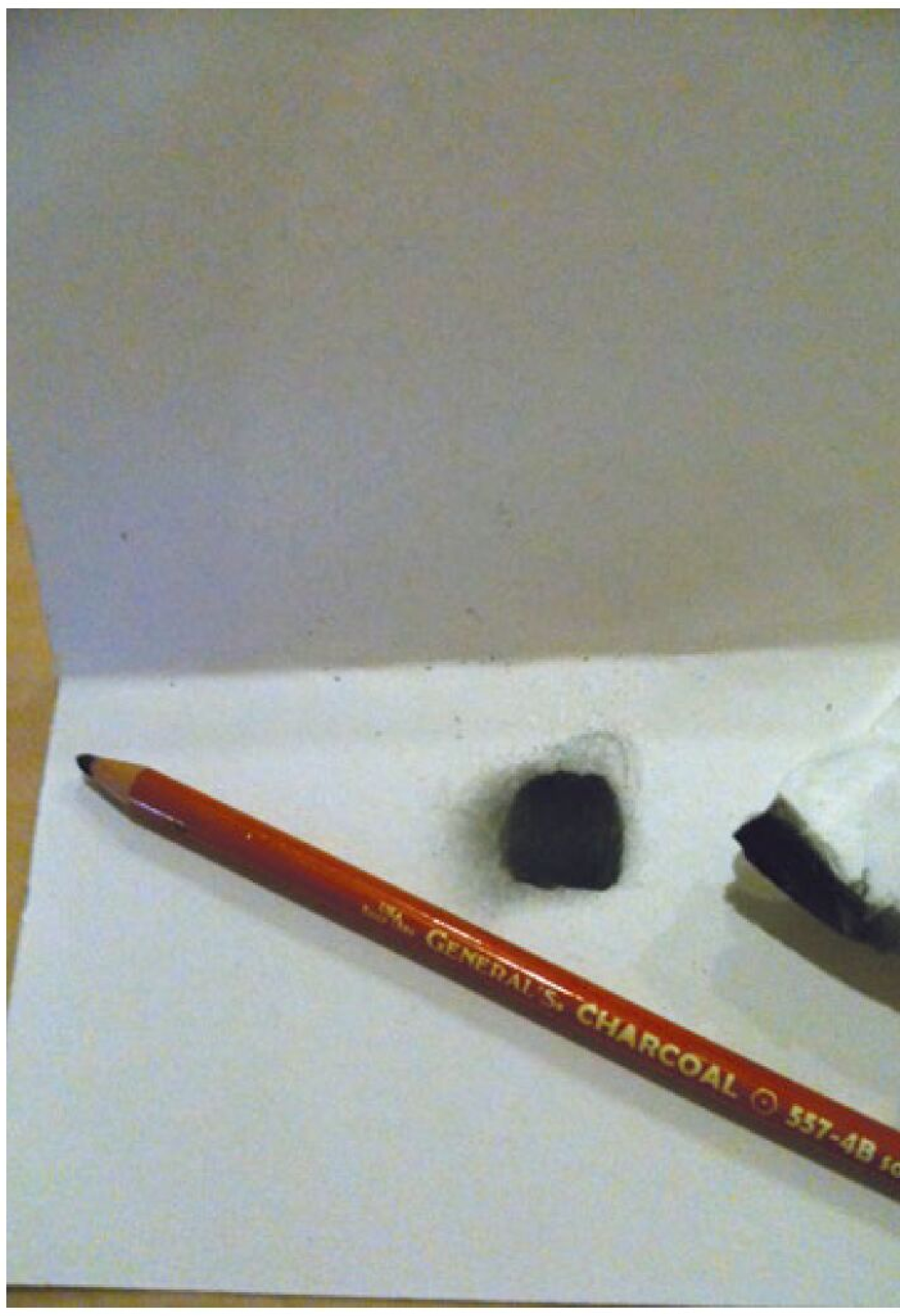
FINAL STEP

Others can learn from the methods employed by this artist who renders effective portrait work based on subjects she is personally acquainted with.





STEP ONE AND TWO



This is a description of the processes and techniques I use to draw a pencil portrait. This is the sixth pencil portrait I've drawn. I have a connection with all of the people I have drawn previously, with my husband René being the first subject; then four close friends; and this one of my brother Phillip. Because I know each of the people well, I believe it makes the process easier … as I can tell when I have the 'personality' of the person on the page. I am yet to attempt to draw a portrait of a person I don't know; but I would probably use the same techniques.

STARTING POINT

I needed a reference picture and I managed to snap this original photograph of my brother Phillip. This was taken on my mobile phone, enlarged to about 20 x 20 cm and printed on a colour laser printer.

STEP ONE

I draw a very light pencil outline and then fill in some of the detail. I use an ordinary 2B lead pencil for the start. This stage can often take several days – in developing the face. I will often draw the outline and then look at it for a couple of nights to determine the general dimensions (head and hand), the shape of the face, the positioning of the eyes, and the situation on the full page.

STEP TWO

As I enlarge the picture on the page without the use of grid lines or by tracing, I just use my eye to gauge the similarities between the photograph and the enlarged pencil drawing. This is better facilitated for portraits by folding the page. This stops me from trying to 'see' the face. Rather, I consider the features separately; and if these are correct the face will also be realistic.

STEP THREE

Once I am relatively happy about the face shape and the features (particularly the positioning and size of the eyes), I begin a light shading and may shade the background too (particularly if the portrait includes grey hair or a face with highlights). My shading tools include tissue, soft charcoal pencil, and a piece of stiff paper or cardboard folded in half. I use the folded paper to initially scribble the charcoal onto; and then (with either the tissue or my finger) I 'dip' into the pool of charcoal dust on the paper to use it for shading. Tissues provide a softer and less concentrated shade, whereas a finger will give a more concentrated shade. I fold the paper to make it easier to hold and also to stop it from smudging on contact with other surfaces.

STEP FOUR

As I am using soft charcoal pencils predominantly, there is often a fine charcoal dust falling onto the picture – a handy make-up blusher brush works wonders with cleaning the picture yet will not smudge the dust!

STEP FIVE

By now the face has started to take on shape and form. I start applying shading to the darker areas (such as the hair) and other shadowing. For the hair I smudge an underlying shape using the tissue, as above; or my fingertip. I then build upon the hair by progressively rubbing out 'strands' with my putty eraser and then applying a further deeper smudge on the top, finishing with either another sweep of the putty eraser (to indicate grey hair) or a fine pencil stroke to indicate dark hair. I use the putty eraser mostly as I can get a very fine line with this by pinching the rubber into a point … but I also have a hard rubber on hand as this can be very useful for block highlights.

STEP SIX

The first thing I like to get absolutely correct before I progress any further with the portrait – is to draw in the eyes completely. If I get the eyes correct, I can 'see' the personality of the person on the page (and this is because I know the subject). From there I can easily tell whether the rest of the face is correct as I progress.

Once the eyes are completed, I 'set' them by spraying the area with a spray-on workable fixative. The drawing will then be generally left overnight to allow the fixative to dry (and often I need a break at this stage). Leaving the portrait for a time also allows me to make sure the eyes are finished. Earlier portraits I have left for several days – and then completely rubbed out the eyes to start again! However, if I wish I can wait about ten minutes after applying the fixative and start working again.

To ensure the face 'comes to life', I work on making it more three-dimensional in appearance. Again I simply use a charcoal pencil (soft); and for creases or wrinkles I lightly draw the 'line' or shape and then smudge it using a pencil-sized soft grey paper stump. Such stumps are readily available from art shops and are made of lightly spiral-wound soft grey paper. The stumps are my latest find and they work very well for charcoal drawings! However, if you use the stumps, be careful not to press too hard as they seem to impregnate the charcoal into the paper and the resulting line or smudge will be virtually impossible to remove if you decide to alter it at a later stage.

This step can take me many weeks of work – putting in about an hour of work a few nights per week. The building of depth to create the three-dimensional effect (smudges) and erasing the highlights is (for me) an exacting process but the end result is worth it!

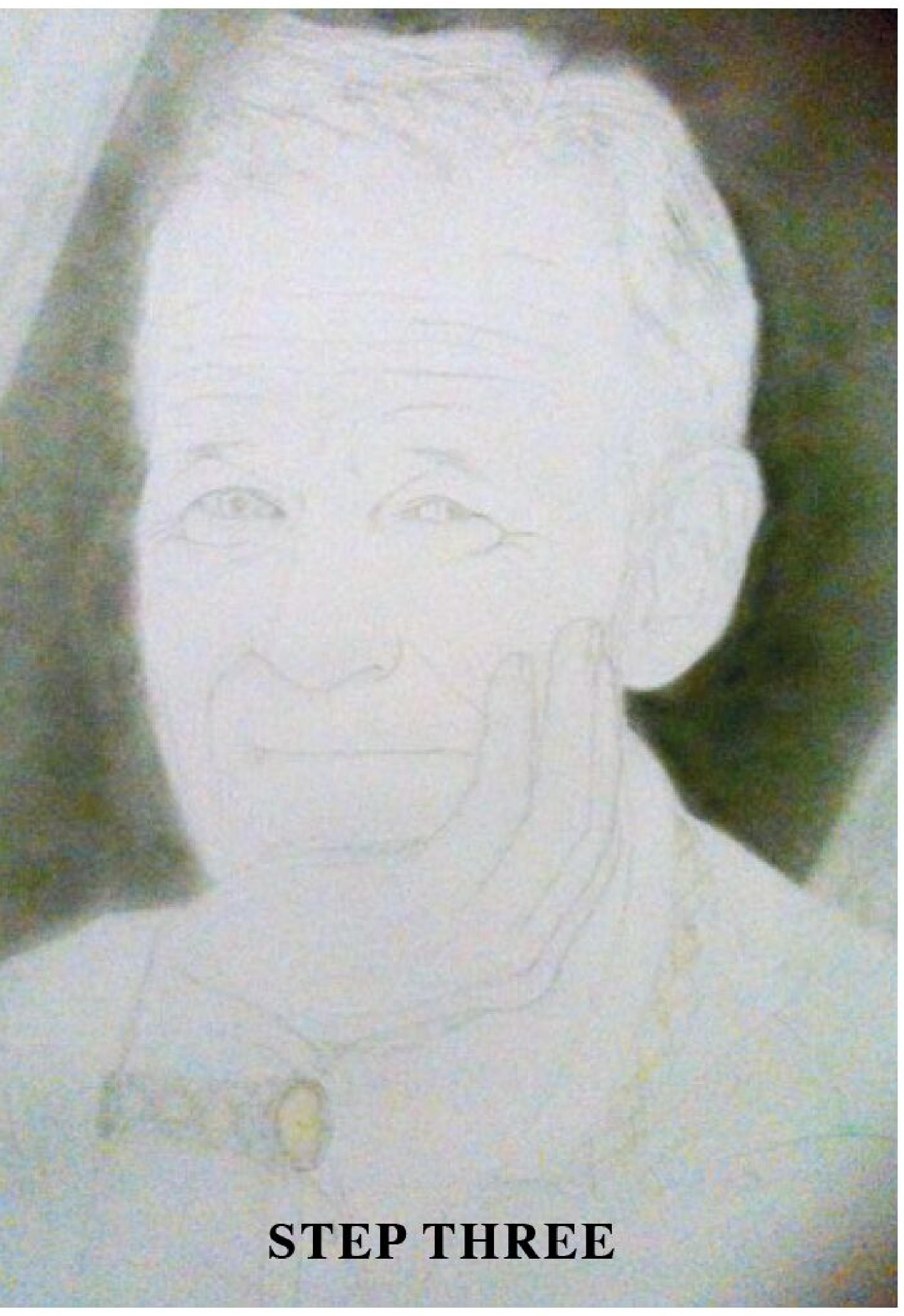
You might notice that I also redrew the hand here – straightening out its curve, raising it slightly and lengthening the fingers. This was possible only because I had not drawn it in too heavily or used the paper stumps on that part of the picture. It made the mouth appear in the correct position … whereas up until I moved the hand, the mouth seemed to be too close to the nose.

STEP SEVEN

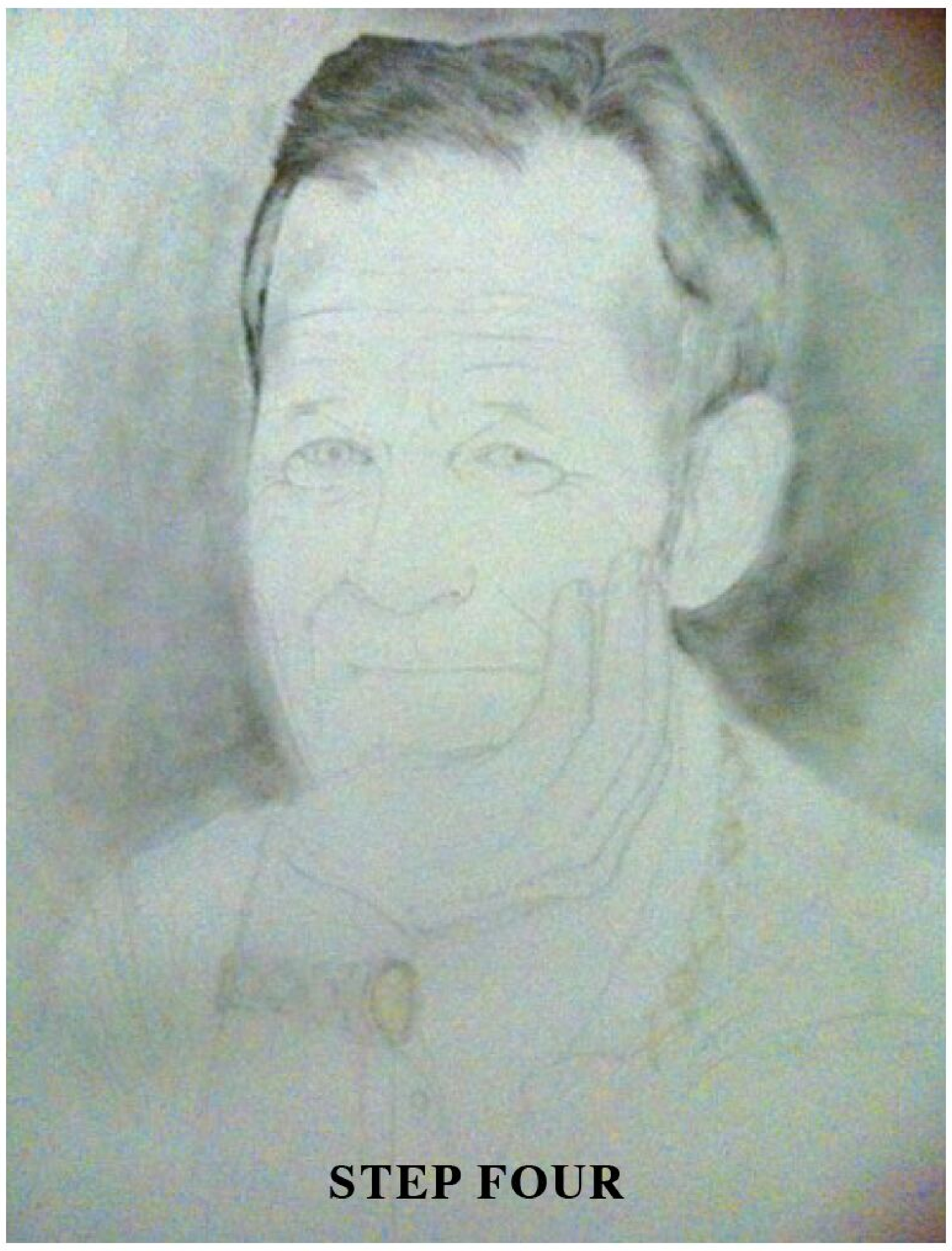
Almost the end. I had completed the wristwatch, clothing and neck. I drew the wristwatch by rendering a reasonable image of the band and then smudging a dark matt layer of black over the top of the outline (using my fingertip with the charcoal on the folded paper); and then (using the putty rubber) erasing the highlights for each of the watchband links and the watch face. This was followed finally by darkening the edges of the links and face with a 2B pencil (quite finely sharpened).

FINAL STEP

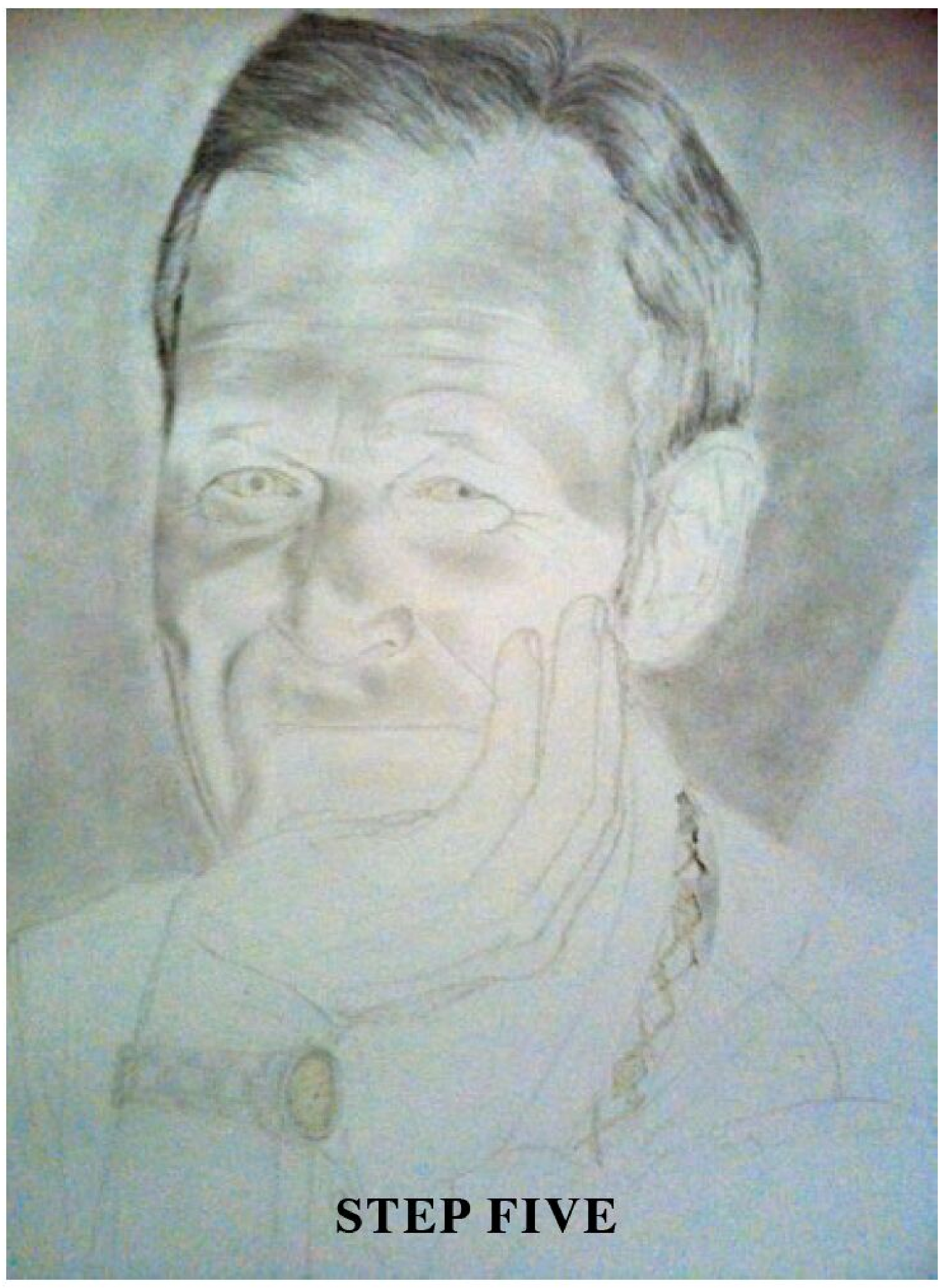
The picture was sprayed a couple of times very thoroughly with fixative (using a criss-cross spray action to cover the picture) and allowed to dry overnight. Although the picture was



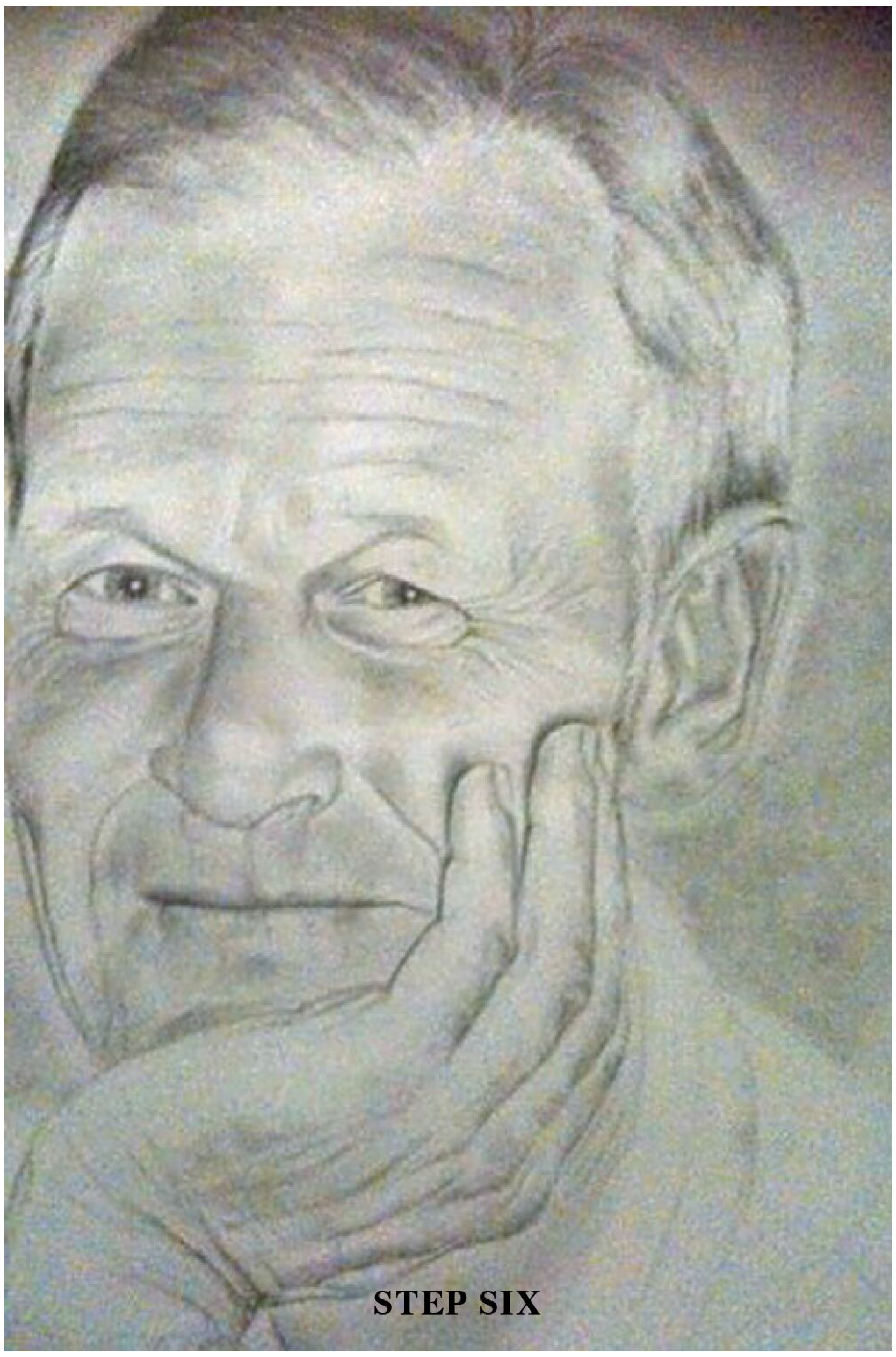
STEP THREE



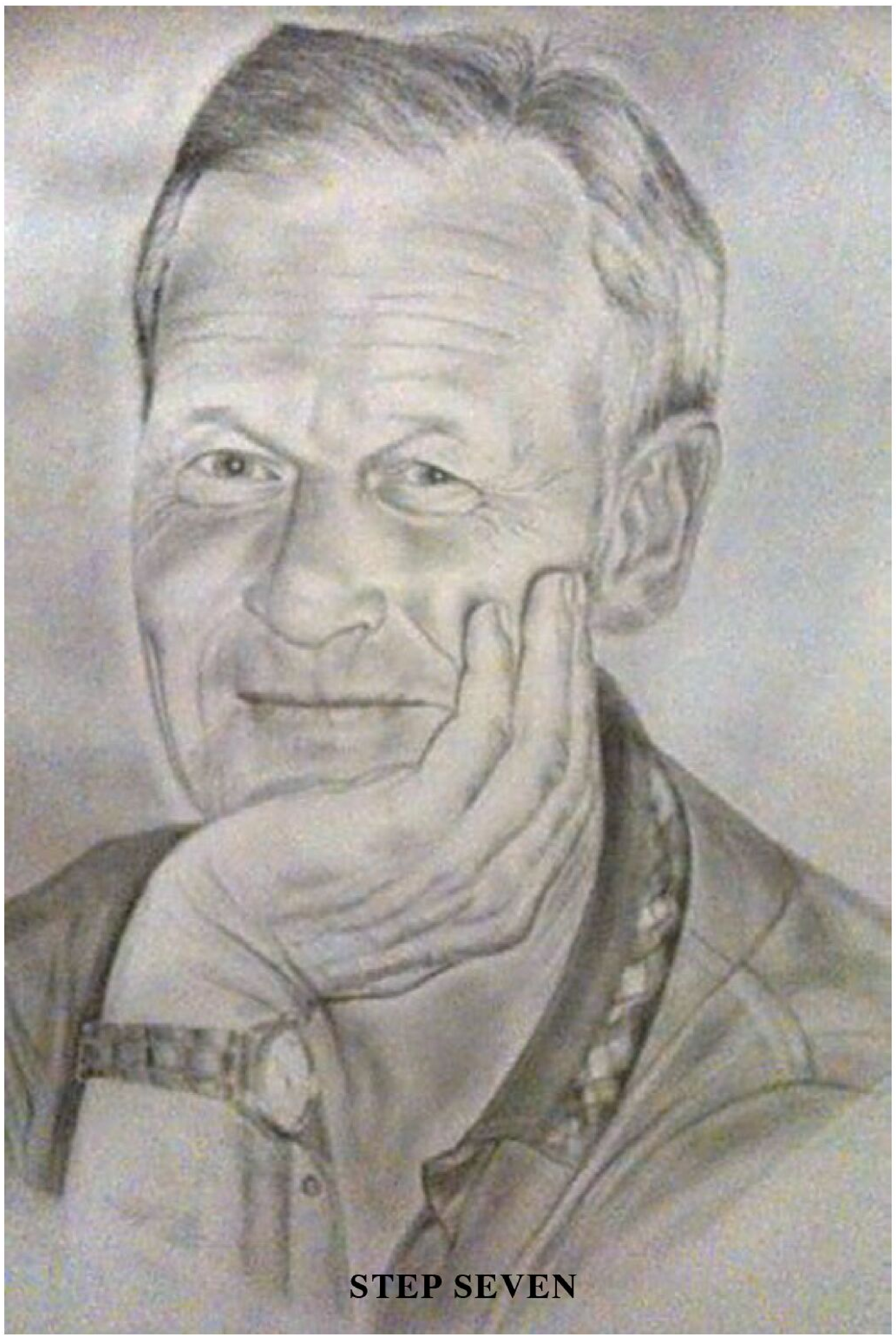
STEP FOUR



STEP FIVE



STEP SIX



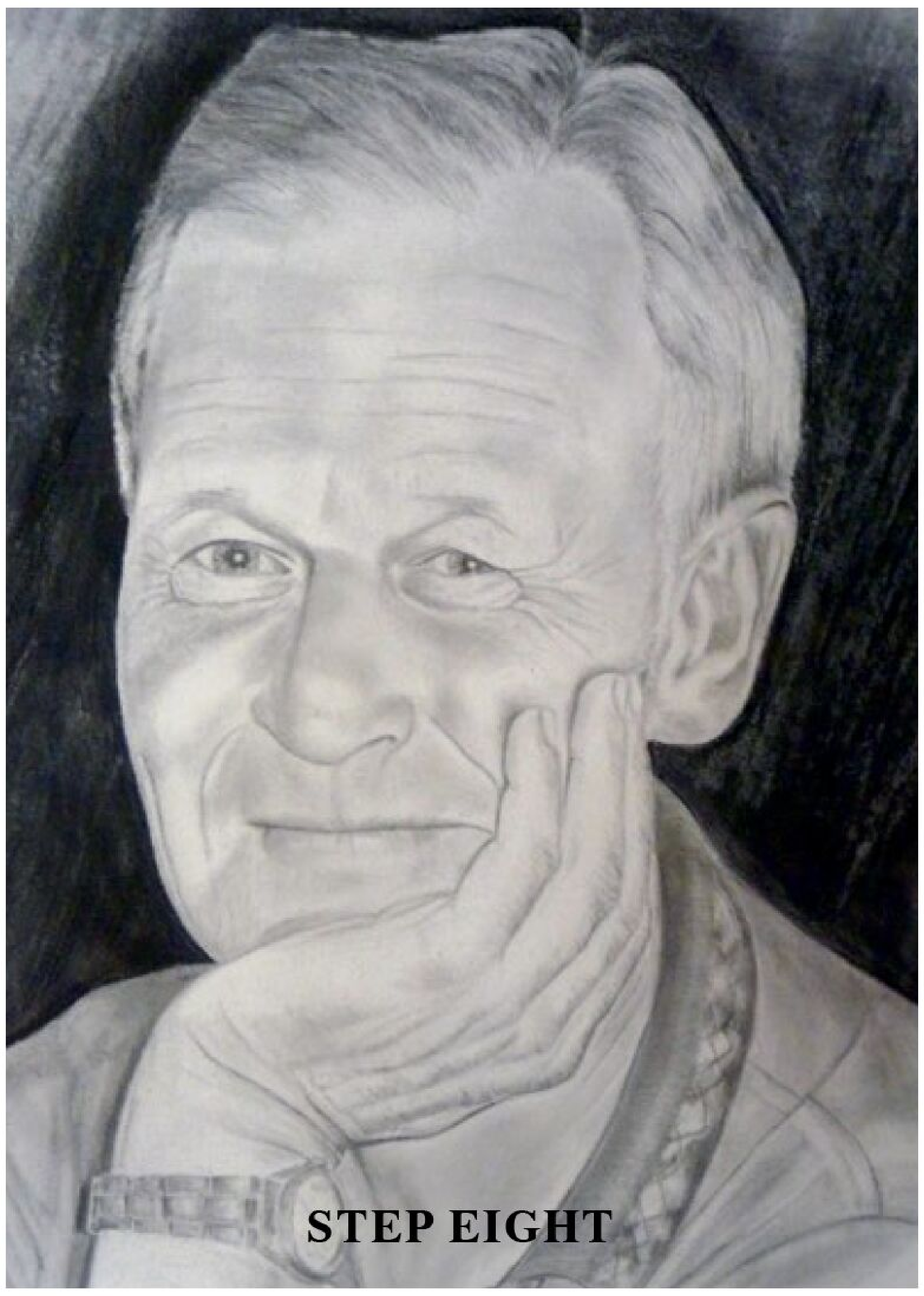
STEP SEVEN

essentially finished, I realised the background grey was too similar to the shade of the face and decided to redo the background with white charcoal pencil (drawn over the top of the existing grey background) followed by black smudging (using a tissue for large areas); and then finally rubbed out (with the hard eraser) to provide a look of 'beams of light' on a wall behind. To ensure the edges of the portrait remained crisp, I turned the picture around systematically and carefully erased to the finest edge of the portrait with the putty rubber.

The picture was sprayed twice more and allowed to dry. Once dry, it was covered with a clean sheet of paper and weighted down to flatten it. I left it for a few days, because the spray fixative tends to buckle the paper quite a lot.

COMPLETION

Once the picture is absolutely dry and flat, I normally have the work framed with a thin (about 20cm) metallic frame with a charcoal coloured cardboard border (about 30mm wide) that has a small beveled edge. The border can be wider depending upon how close to the edge the drawing extends; and I normally look for a contrasting shade of black to grey (but not a colour). ■

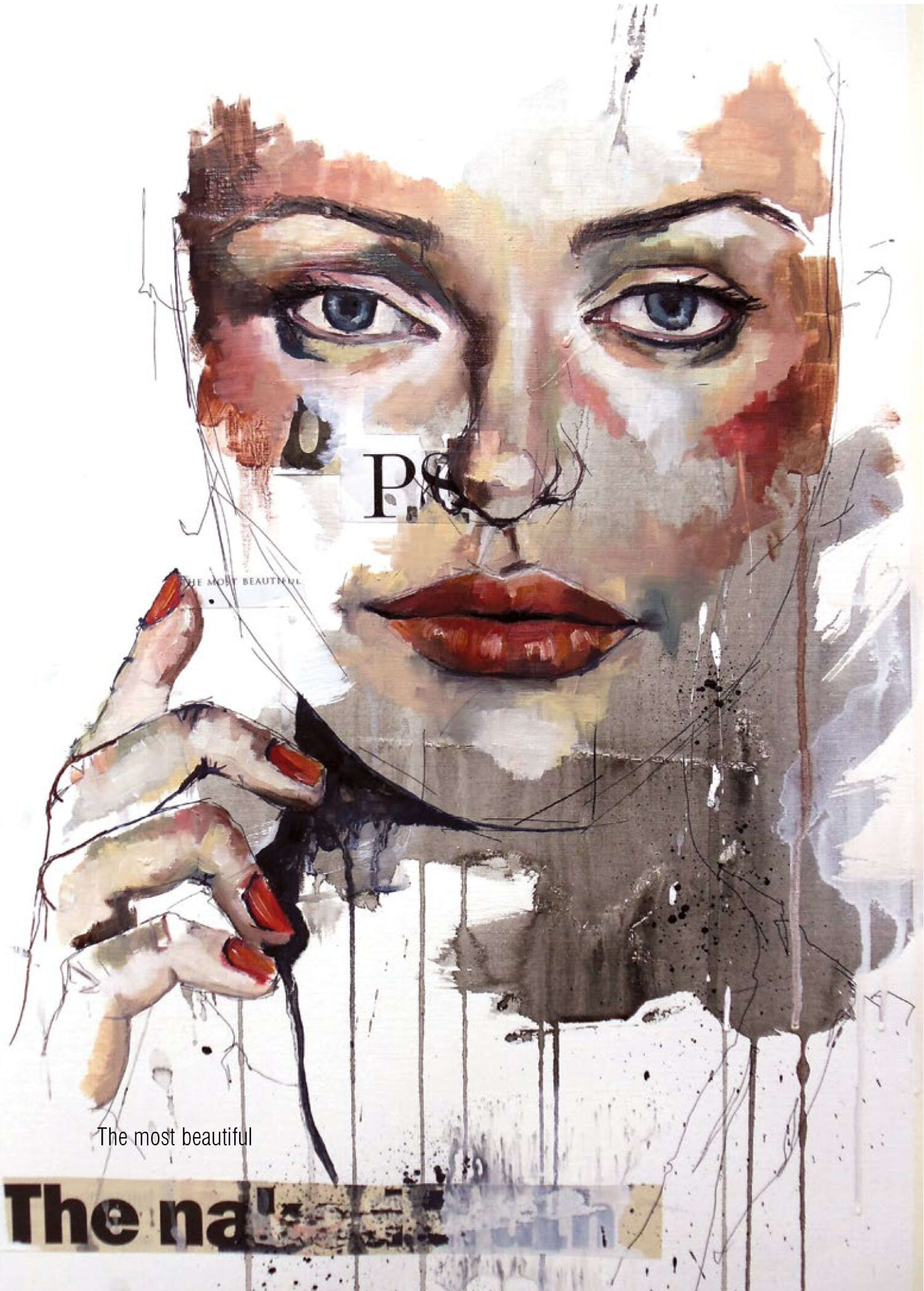


STEP EIGHT

Meaghan Coles

An Artist to Watch

Talented young artist Meaghan Coles is relishing her artistic experiences, from formal education to immersing herself in a variety of cultures of artist residencies around the globe.



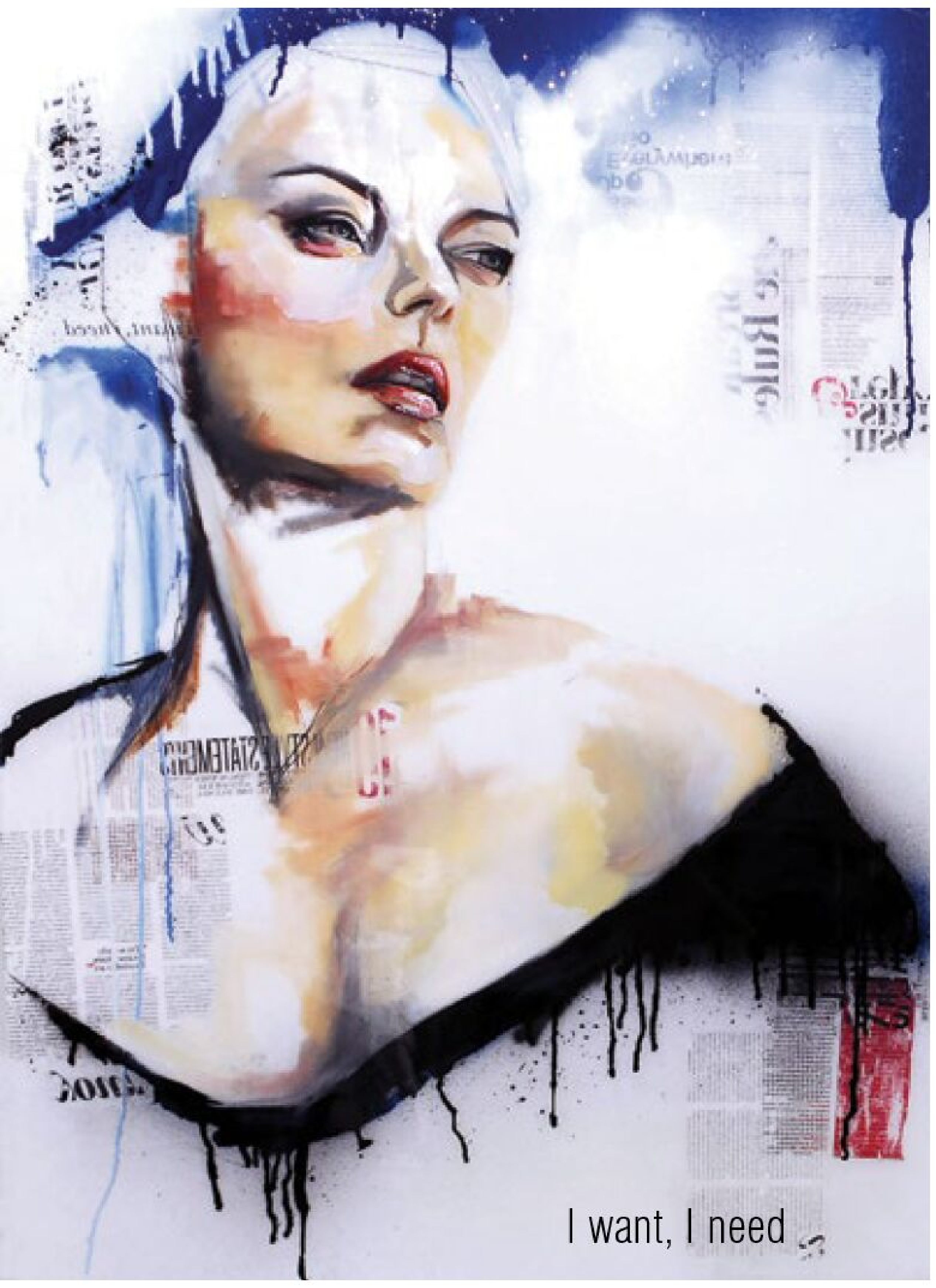
The most beautiful

I completed my Bachelor of Visual Arts in 2009, specialising in painting with a minor in photography. Being in an educational environment was the best experience for a training artist. The opportunity to surround myself with practicing teachers and share a studio with groups of artists was a buzzing experience. The three years were very experimental, focussing on exercises, techniques and different mediums.

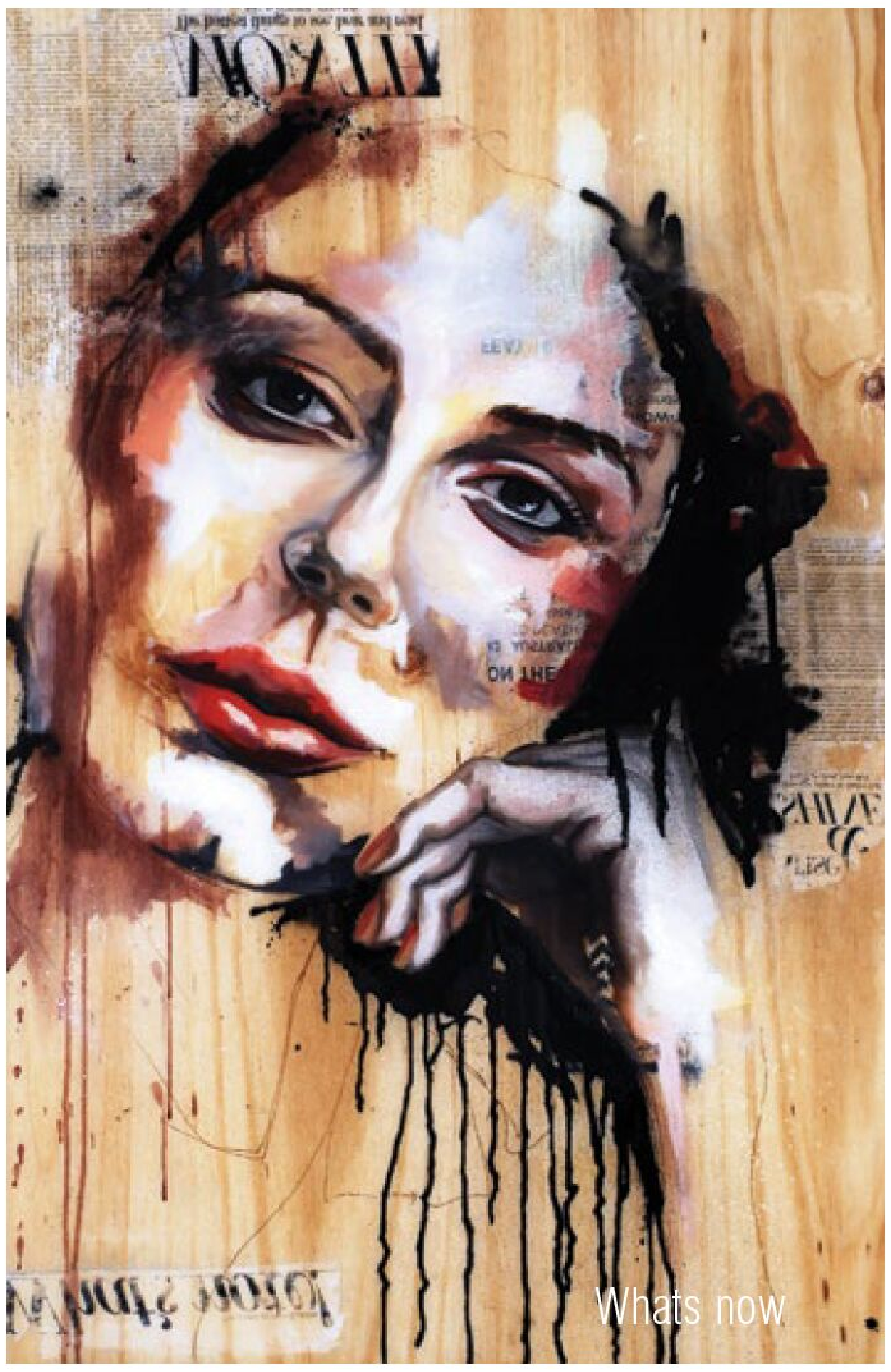
My highlight and most influential experience during this time was my six-month exchange in 2008. I was awarded a travel grant which allowed me to study in upstate New York in Buffalo. Their teaching techniques and focus into the history of American art has been a huge influence on my work.

I chose to complete my Honours degree as I felt I was not ready to leave University. This was the hardest year to complete, trying to knuckle out ideas, write an exegesis and complete a body of work. Completing the year was most rewarding and satisfying, researching how my artwork sits within the contemporary art scene.

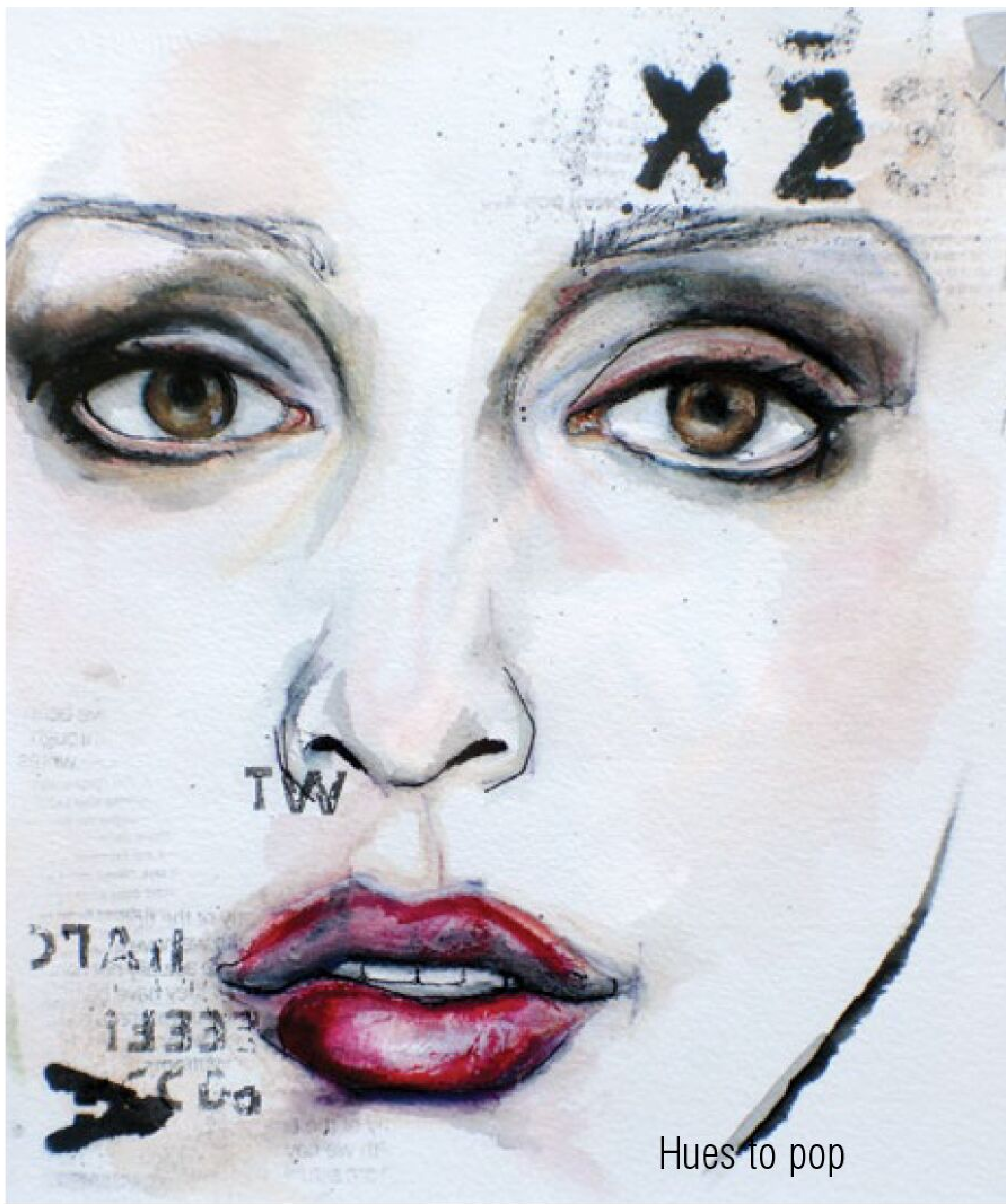
By this stage I was starting to have my work recognised. I was becoming



I want, I need



Whats now

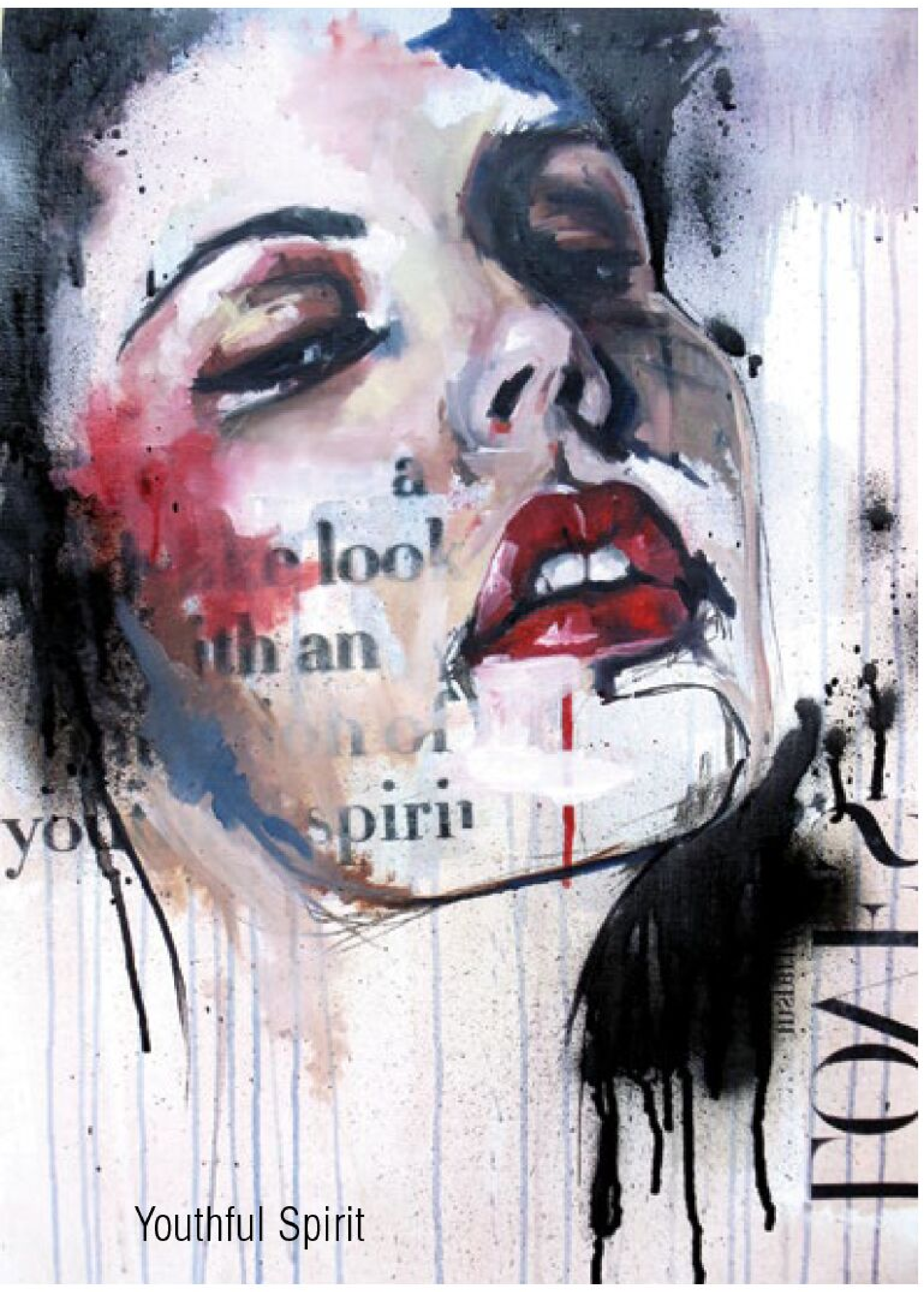


Hues to pop

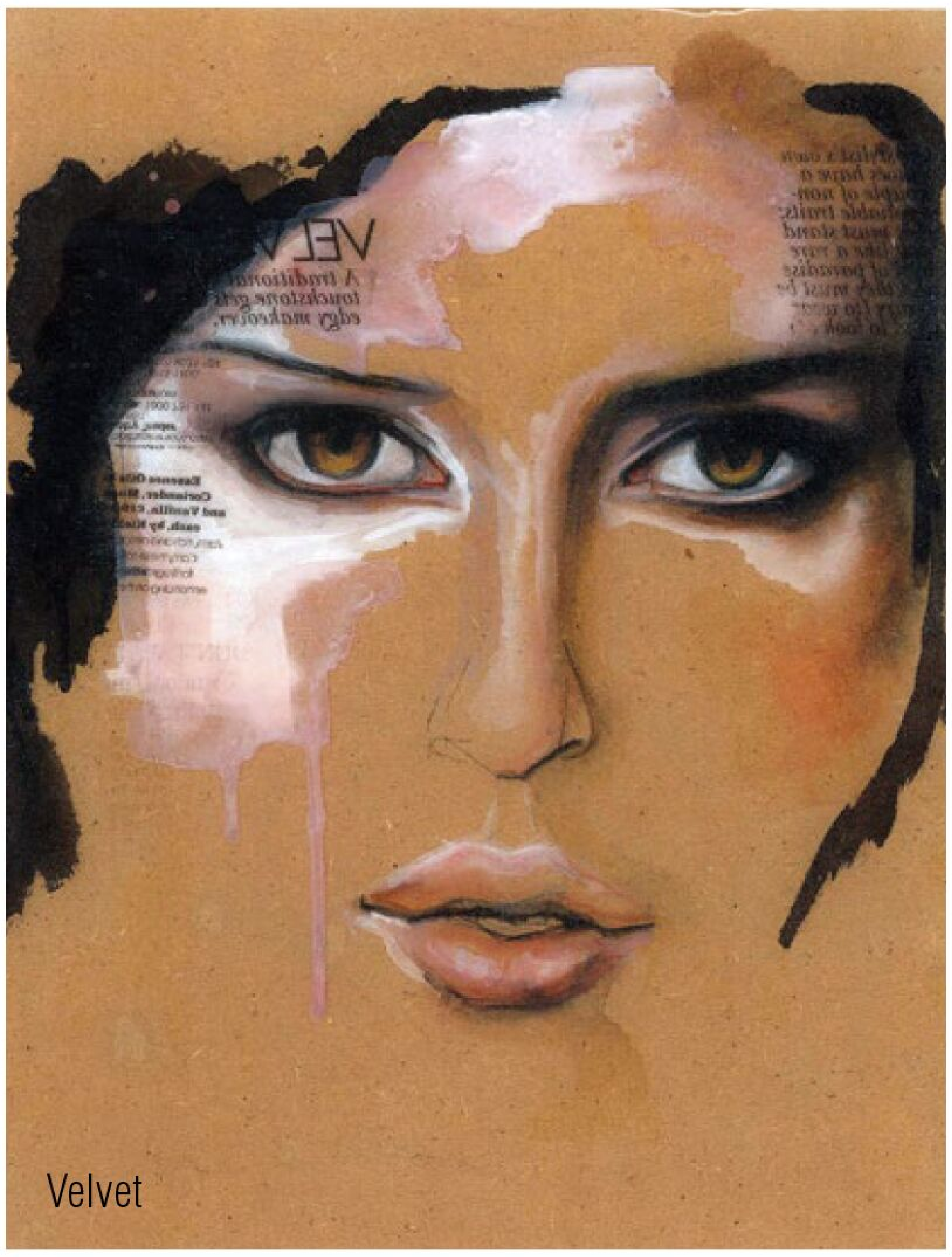
involved in group exhibitions, and planning my own solo exhibitions within Adelaide's SALA festival and the Adelaide Fringe in local pubs, restaurants and cafes.

I soon learnt being an artist is a full time job! I was designing business cards, creating a website, planning exhibitions, creating a guest list, requesting sponsorship for exhibition openings as well as producing artwork to exhibit.

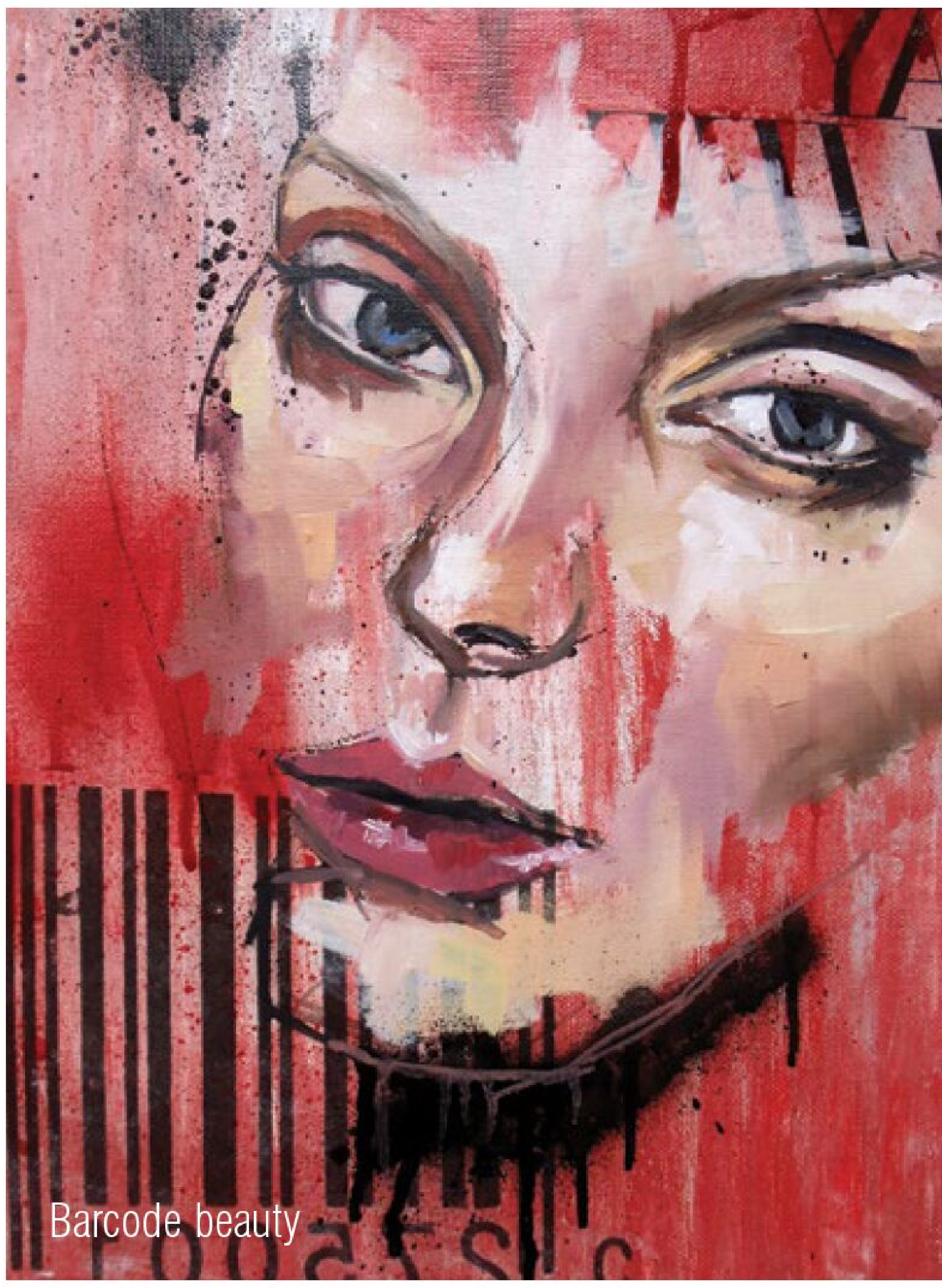
Opportunities have come by hard work in the studio and building the confidence to get my work out there. Each exhibition has led me to the next step in my career, from commissions from local pubs or recognition with awards or prizes and newspaper articles. To expand my work experience in the arts field I had taken causal positions assisting in teaching at local high schools. This was a rewarding experience to



Youthful Spirit

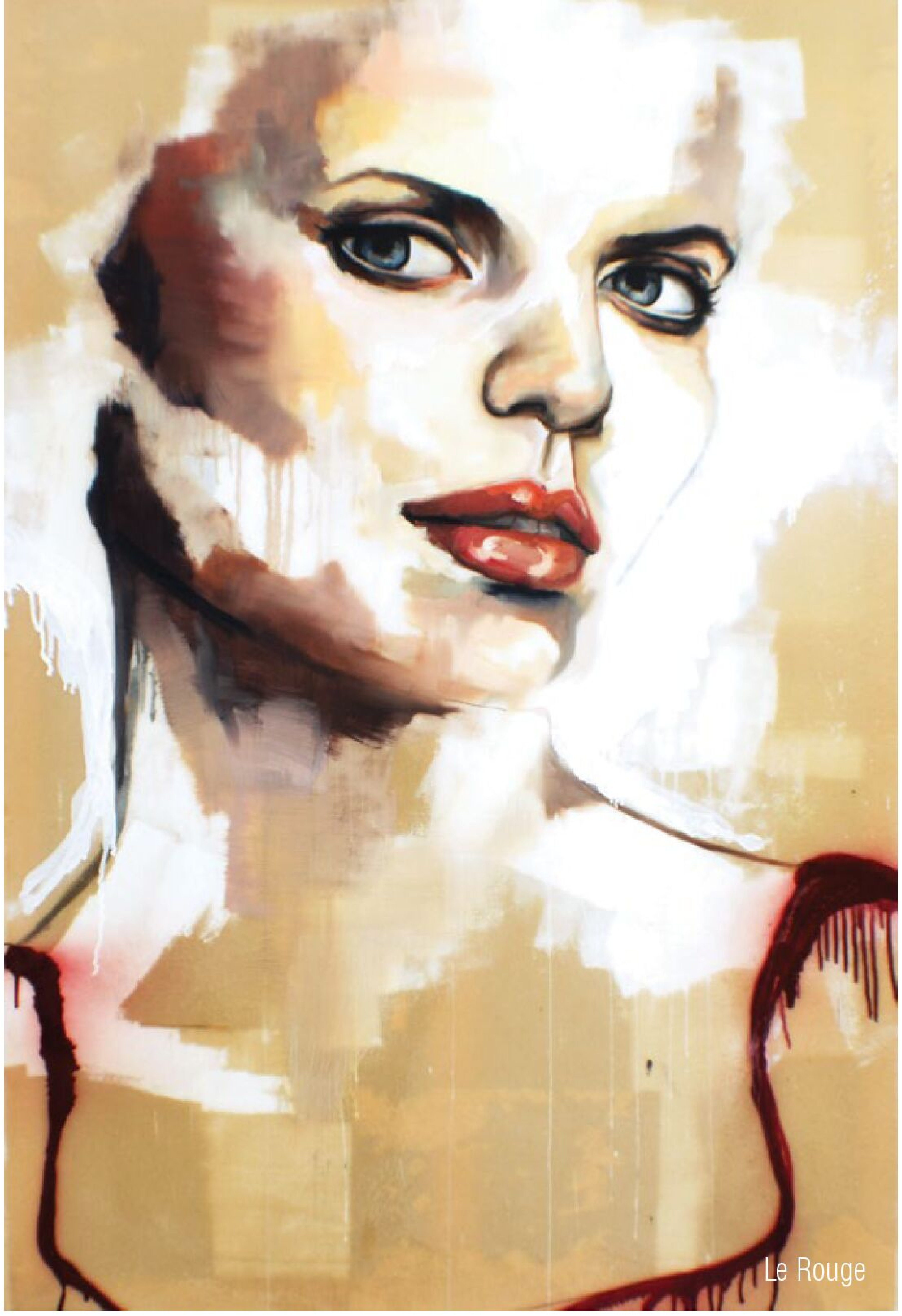


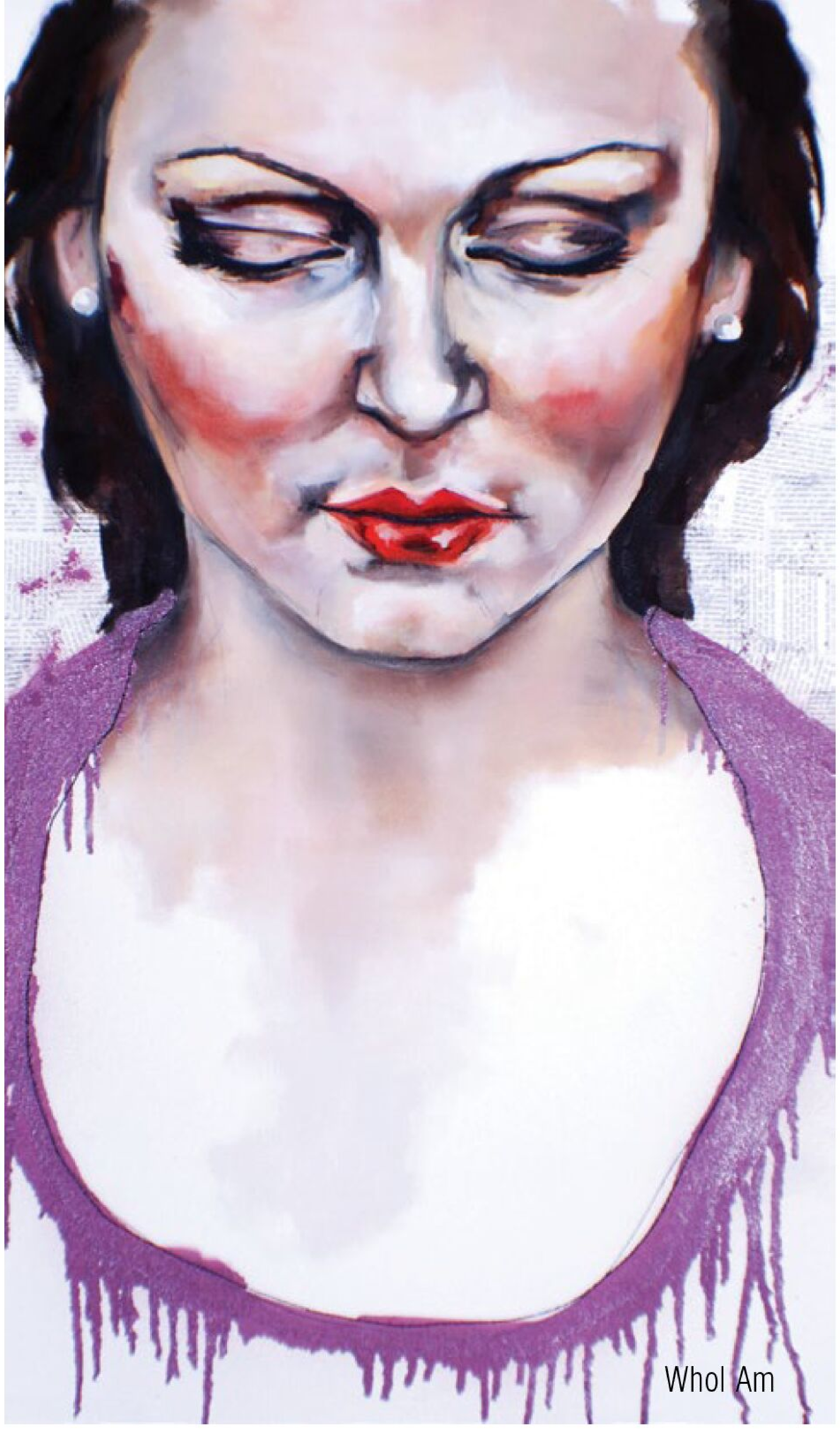
Velvet



Barcode beauty

Carefree


Le Rouge


Whol Am

share my techniques and journey as a full-time artist. During this time I have also worked as a gallery assistant for Peter Walker Fine Art. My two years of working for such a respected art dealer has taught me full operations of a commercial gallery, and the opportunity to meet artists and collectors and work behind the scenes of a gallery was valuable experience.

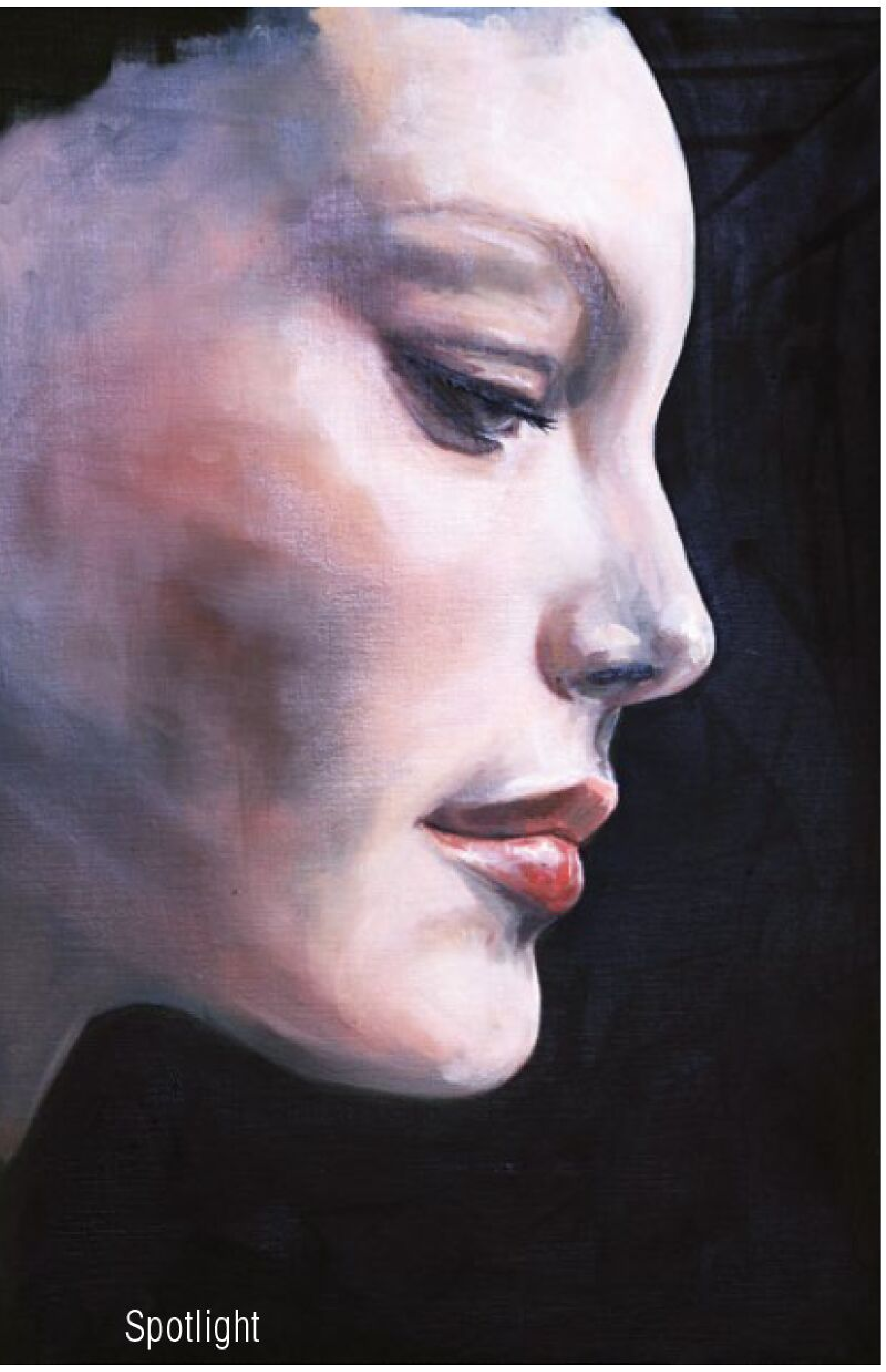
In the studio, my work can be quite experimental, and I predominantly use oil paint combined with mixed media such as acrylic, enamel, pen and ink. My technique has been influence by different tutors and artists whether it's been colour mixing, surface, materials or paint application. One saying that always lingers in my head was by a tutor in America, quote, 'stop making love to the painting and just paint'. The charm that I like about my painting is the directional brush strokes and free construction of the face in an expressive way. My aim is not to fiddle and overwork my paintings.

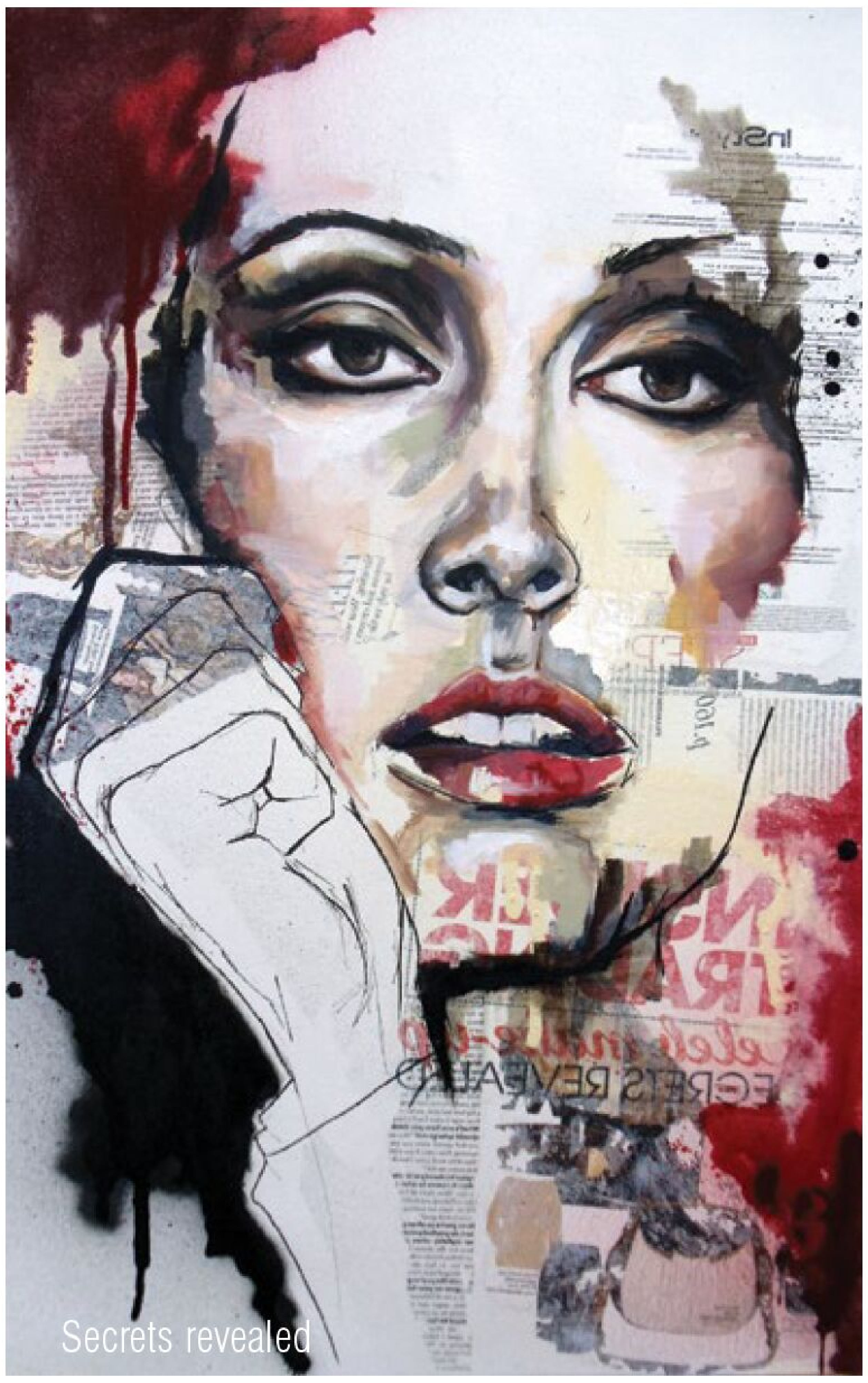
As a young female, the pressures and overwhelming exposure to idealise and construct 'beauty' as influenced by advertisements are overpowering. An unreal and unattainable beauty is presented as the norm through images and persuasive text in women's magazines. I think everyone can recognise the images that I paint, whether it's from an image on a bus that drove past, or an advertisement on the television. Picture-perfect, sexualised faces are displayed, yet there is a total absence of facial expression, personality and individuality.

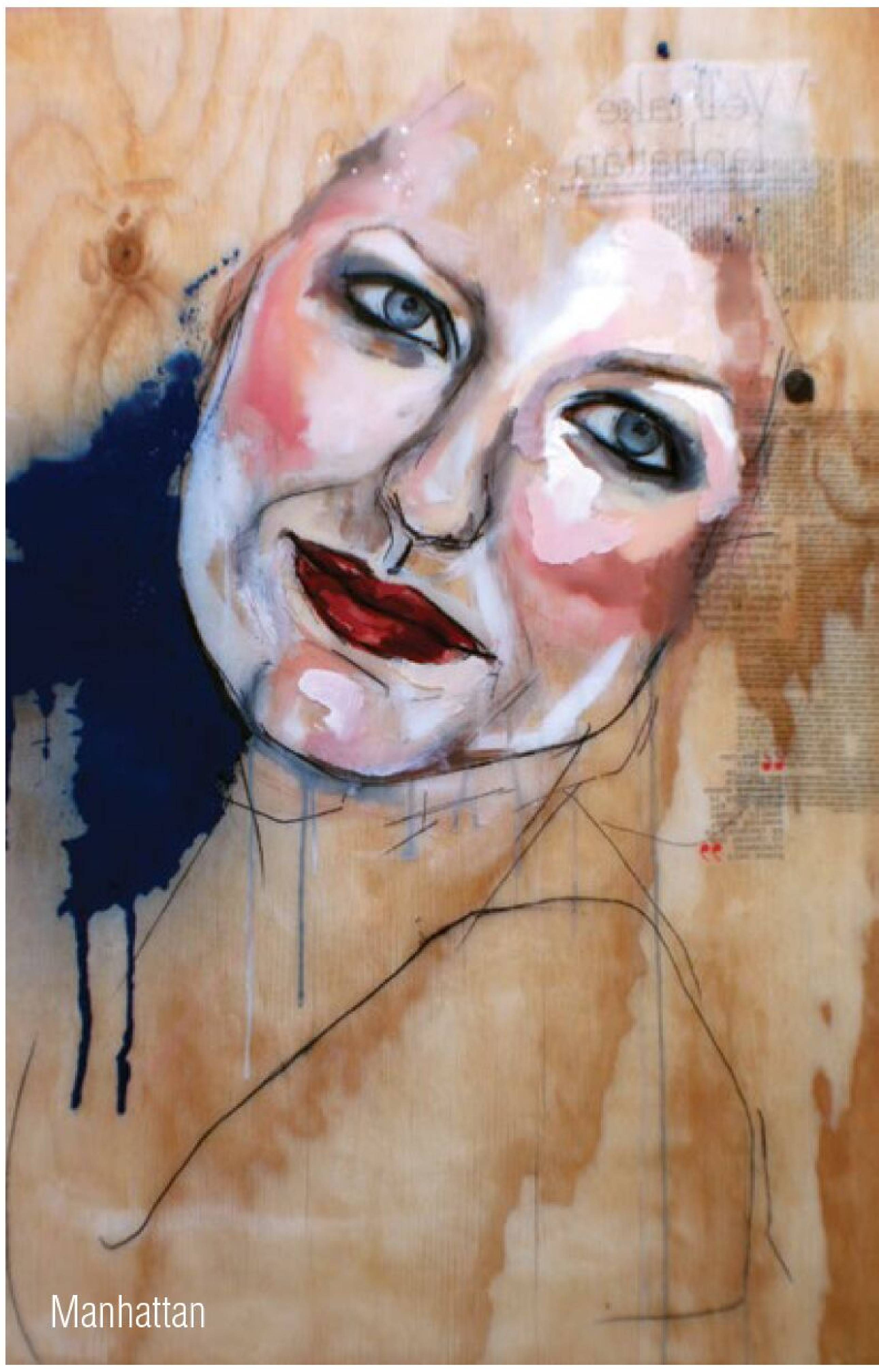
In response to this, my work questions the representation of women in mainstream culture, focusing on the face as a symbol of beauty in advertising. How do these faces function when they are taken out of their mass produced environment and transferred into fine art context, restoring the concept of originality through this process? Through painting I am depicting a fragmented face that comes across as merely an object with no persona to call its own. The viewer is asked to consider how these faces function when they are taken out of the environment of mass-production and transferred into a fine art context.

Through my technique I am able to create unique paintings that oppose the mass production. My aim is to use contrasting colours, accidental splatters and spontaneous mark making, combined with my representational painting technique. I use mixed media such as oil paint, spray enamel, pen, ink, acrylic and resin. More recently I have been using several coats of resin in between painting to create a 3D effect with the paint. Resin is the equivalent to 50 coats of varnish and is applied by pouring onto the surface. I particularly like the glossy glass like surface that it produces.

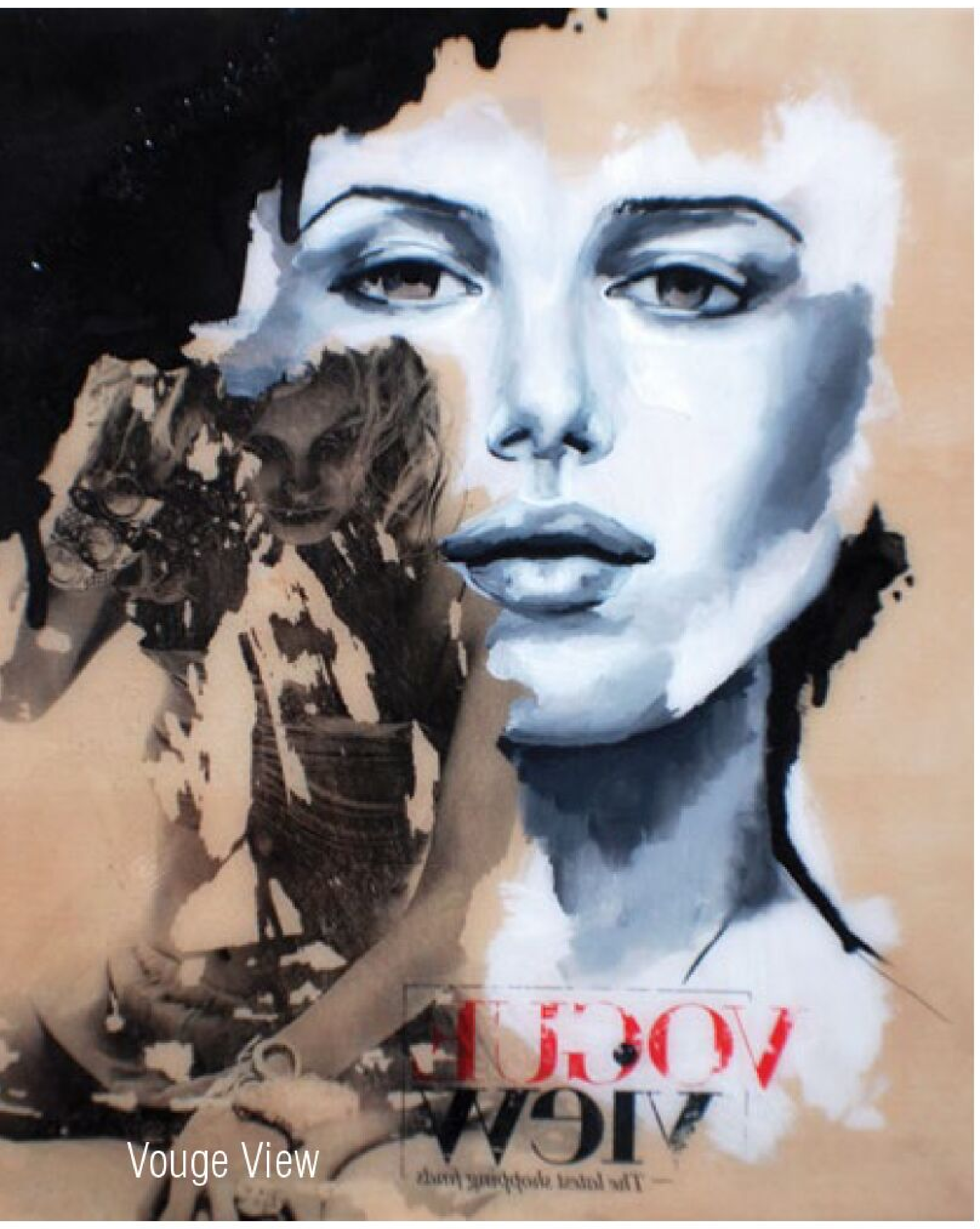
My favourite time of the year is preparing for an exhibition

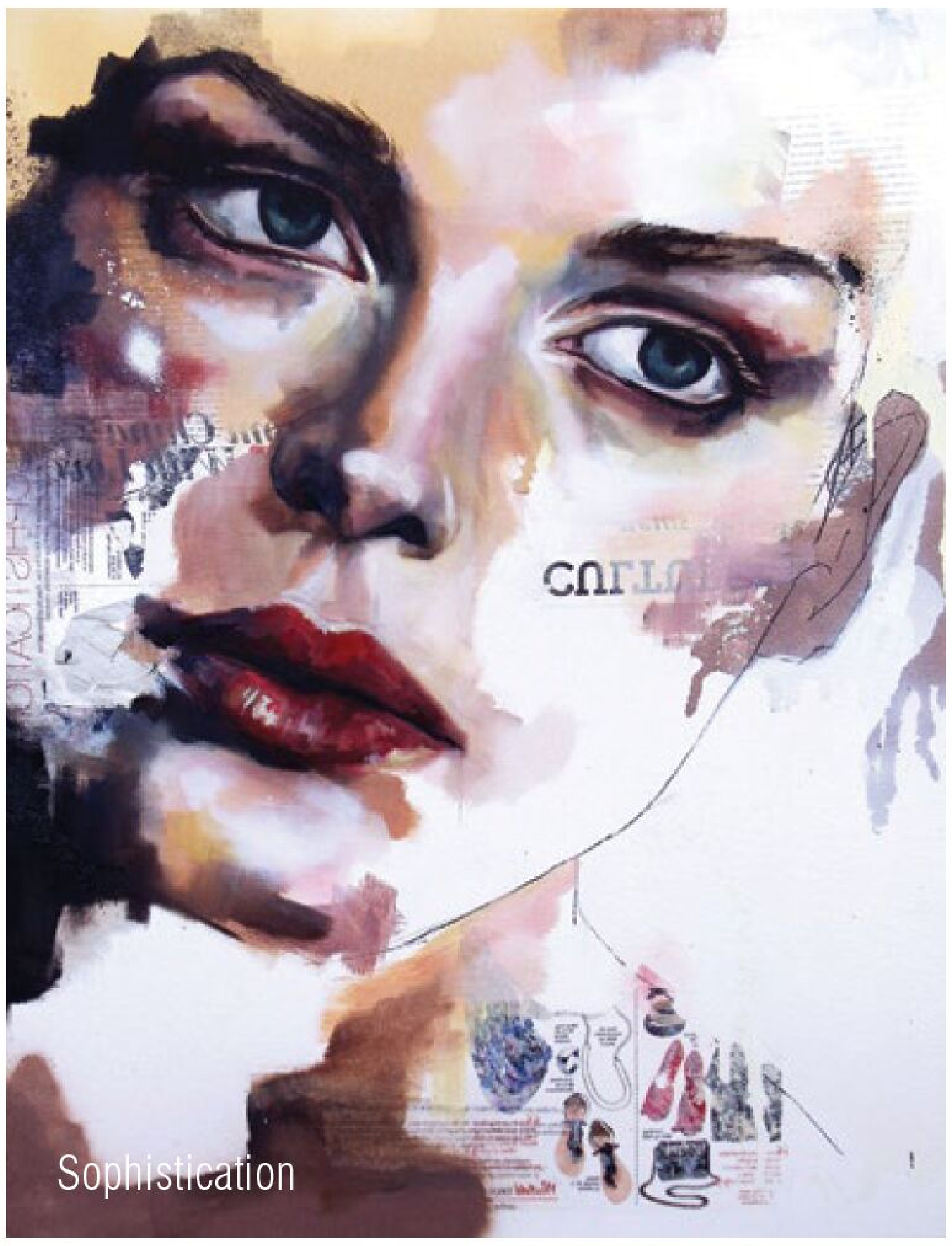

Spotlight

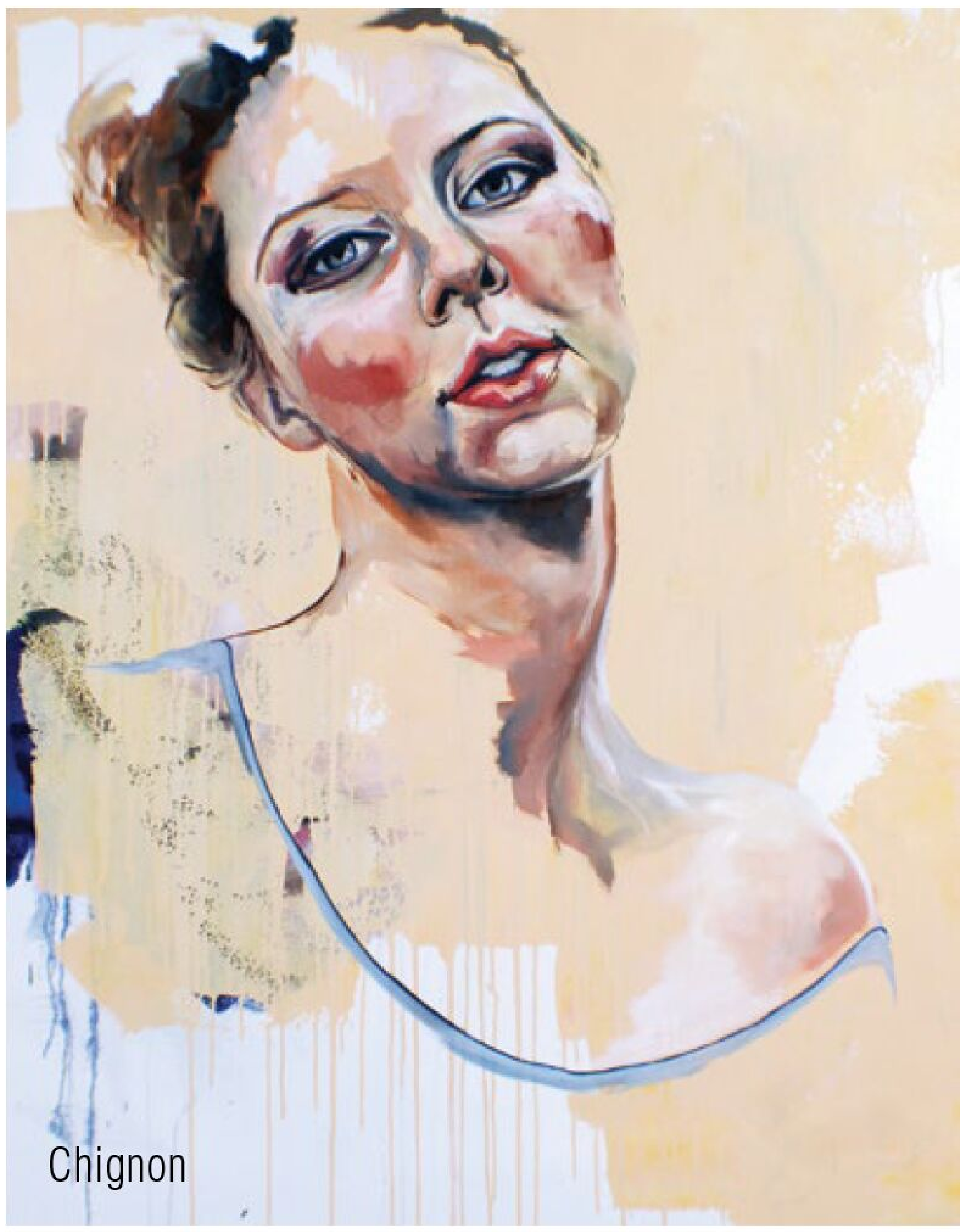

Secrets revealed


Manhattan

when all my work comes together and displayed as a body of work. Significant exhibitions have included '*Centrefold*' at the Norwood Central School of Art. This was awarded to me through the 2011 SALA festival as the Central school of art professional development award. This award also allowed me to undertake a 10-week life painting class at the school. For the 2012 Adelaide Fringe Festival I exhibited at the Gallery on Waymouth St. Displaying my work across one long wall, between lamps and a cocktail bar atmosphere was a satisfying experience. The 2012 SALA Festival has been my most significant exhibition. I was invited by Peter Walker Fine Art to have my first duo exhibition in a commercial gallery space. This professional step of currently have my work represented in an Adelaide gallery has been a boost for my artist career.


Vouge View


Sophistication

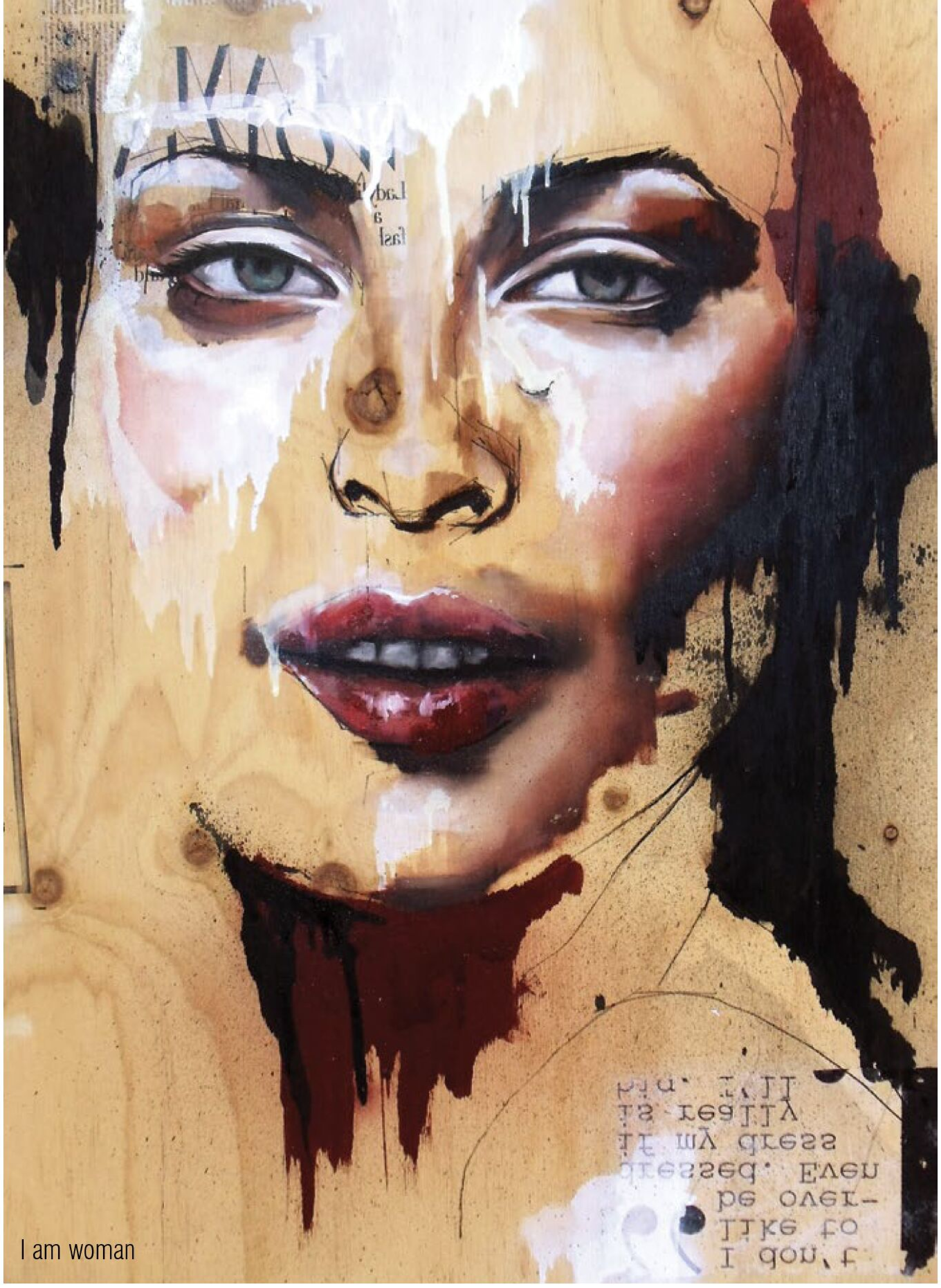

Chignon

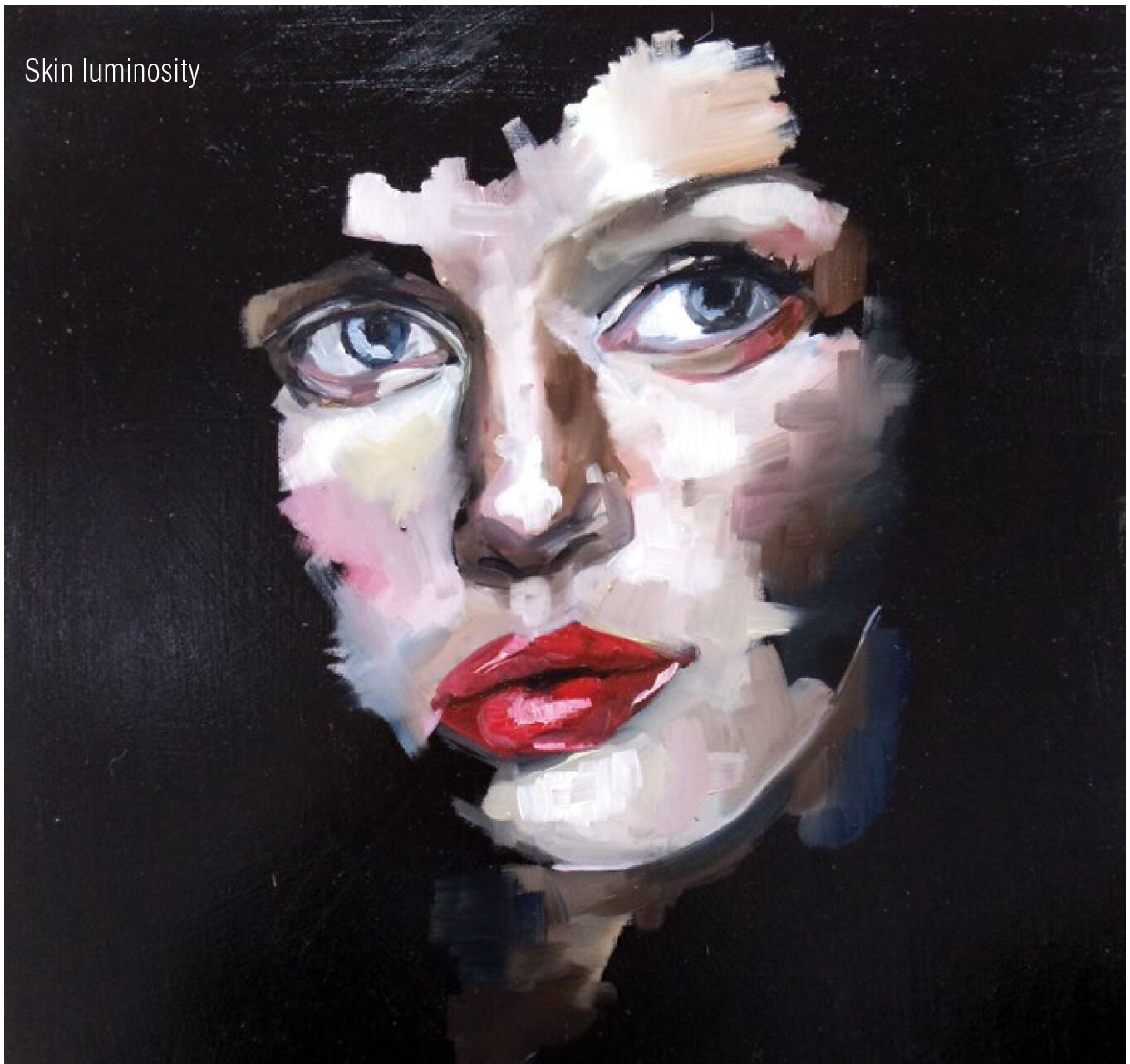
My adventures for 2013 have now led me overseas on artist residencies. I am currently living in Barcelona and will be travelling to Berlin and Gothenburg, Sweden later in the year. So far these experiences and opportunities have sparked a new drive of inspiration. Living in another country AND being able to produce artwork is a dream come true.

Whilst taking in the lifestyle, culture, art scene and landscape, I am keeping an open mind and experimenting with my artwork. So far I have had a particular interest in the chaotic yet carefree lifestyle of the Spanish community. The urban landscape/environment surrounds my daily life. The streets, walls, doors, windows appear to be a canvas for the anonymous artist/city to progressively build layers of colours and text into natural, public visual displays. Over time these surfaces corrode revealing a natural surface and balance between old and new. Stickers, graffiti, posters, stencils and tags are all signs of the chaotic urban life.

So far my interest has been to photograph and document fragments of these urban canvases. My curiosity is in the organic colours and expressive marks that reflect urban art and the cities landscape. I have been experimenting with photography using a 35mm Diana mini film camera which has allowed me to snap fragments of this lively city. Focussing on the buildings, patterns and popular imagery of Spain, the film allows me to snap square or half frame format, with the choice of overlapping images. The result has been layered, dreamy effects of impulse documentation of my surroundings. Keeping a travel journal and forcing myself to draw outdoors is a little assignment I have set. I hope to improve my life drawing skills and practice documenting important information quickly.

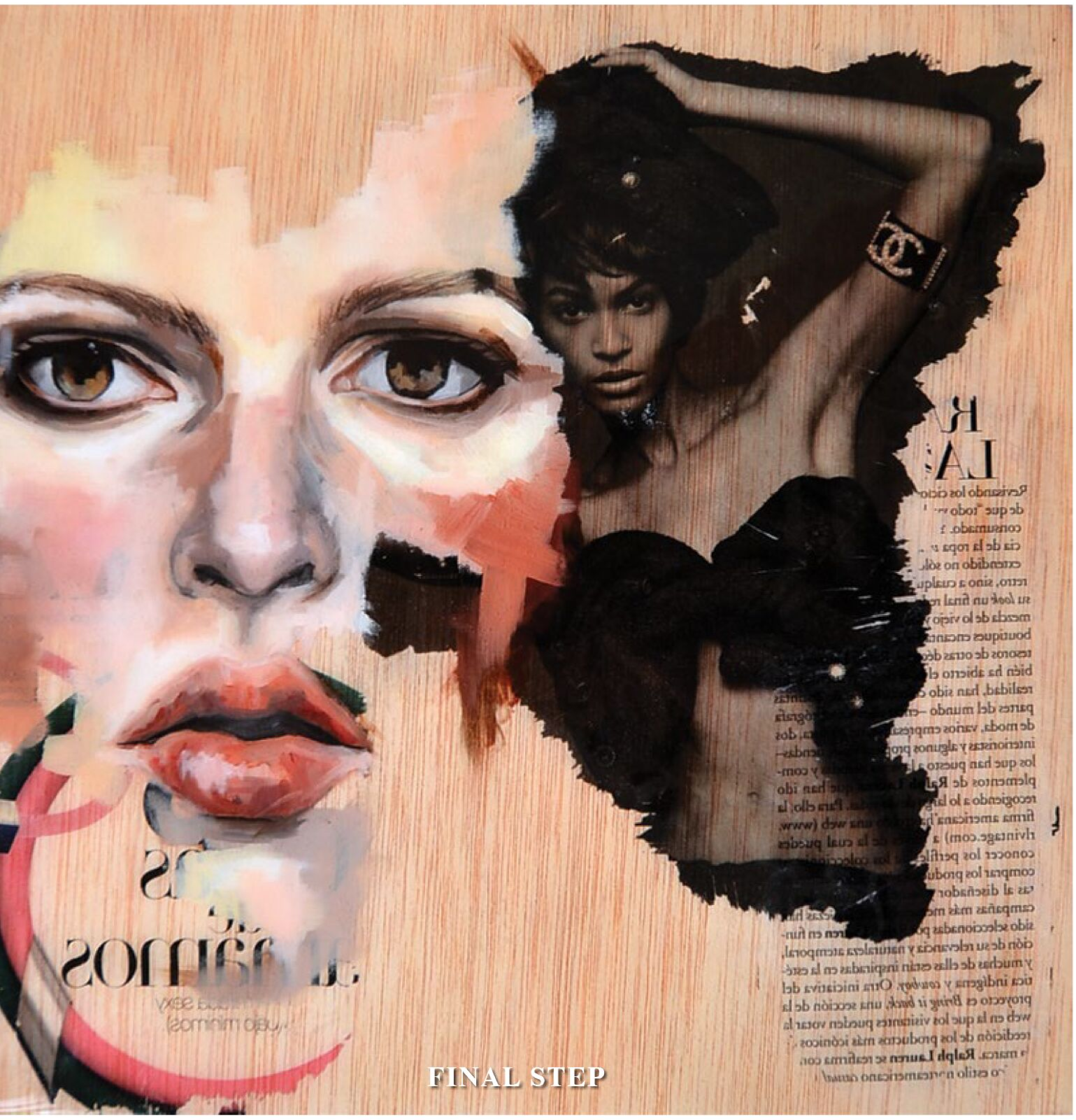
Keep up to date with my adventures by following me on: www.facebook.com/meaghancoles.visualartist
www.meaghancoles.com


I am woman


Skin luminosity

Choosing Your Imagery

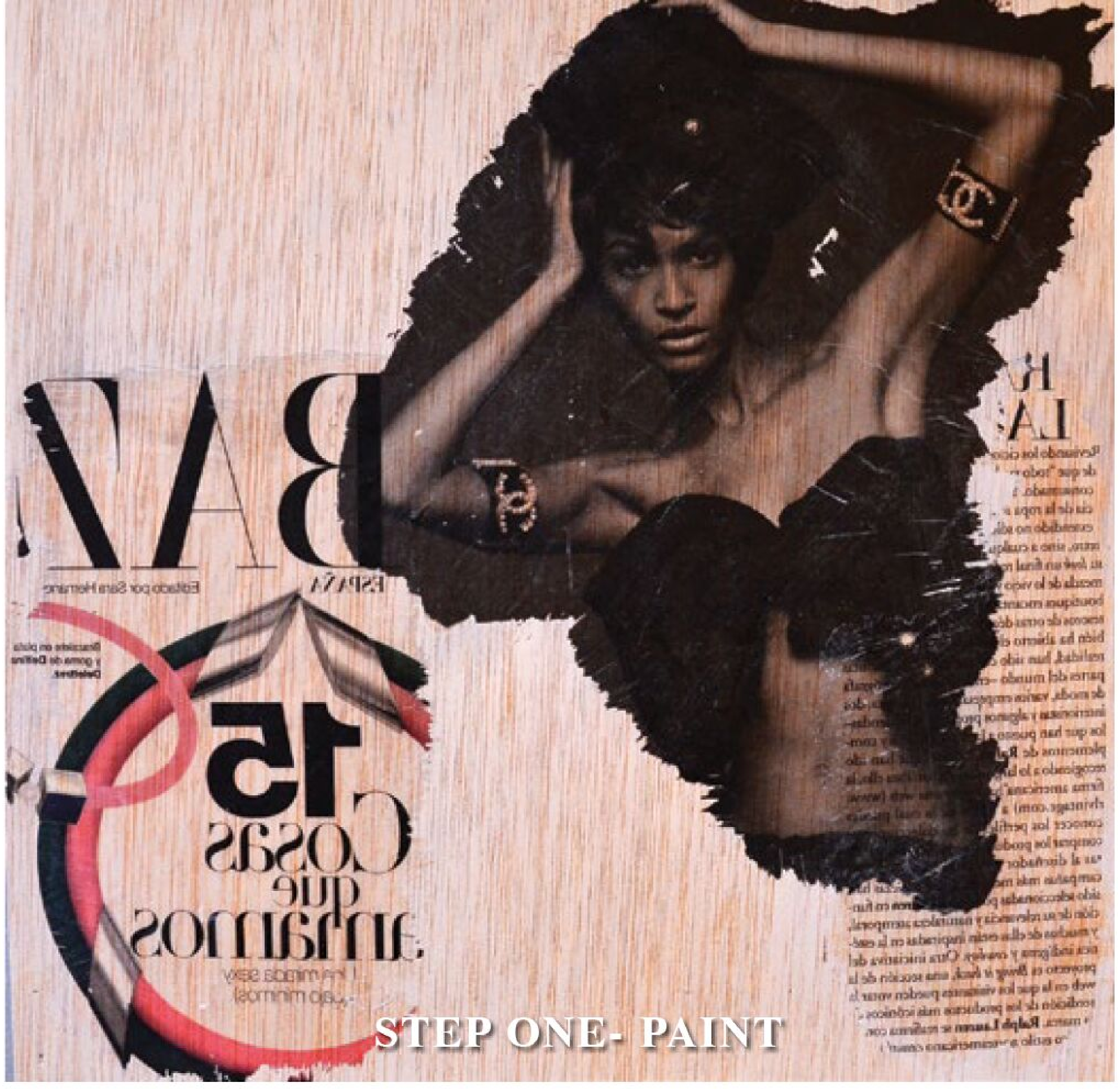
Meaghan Coles

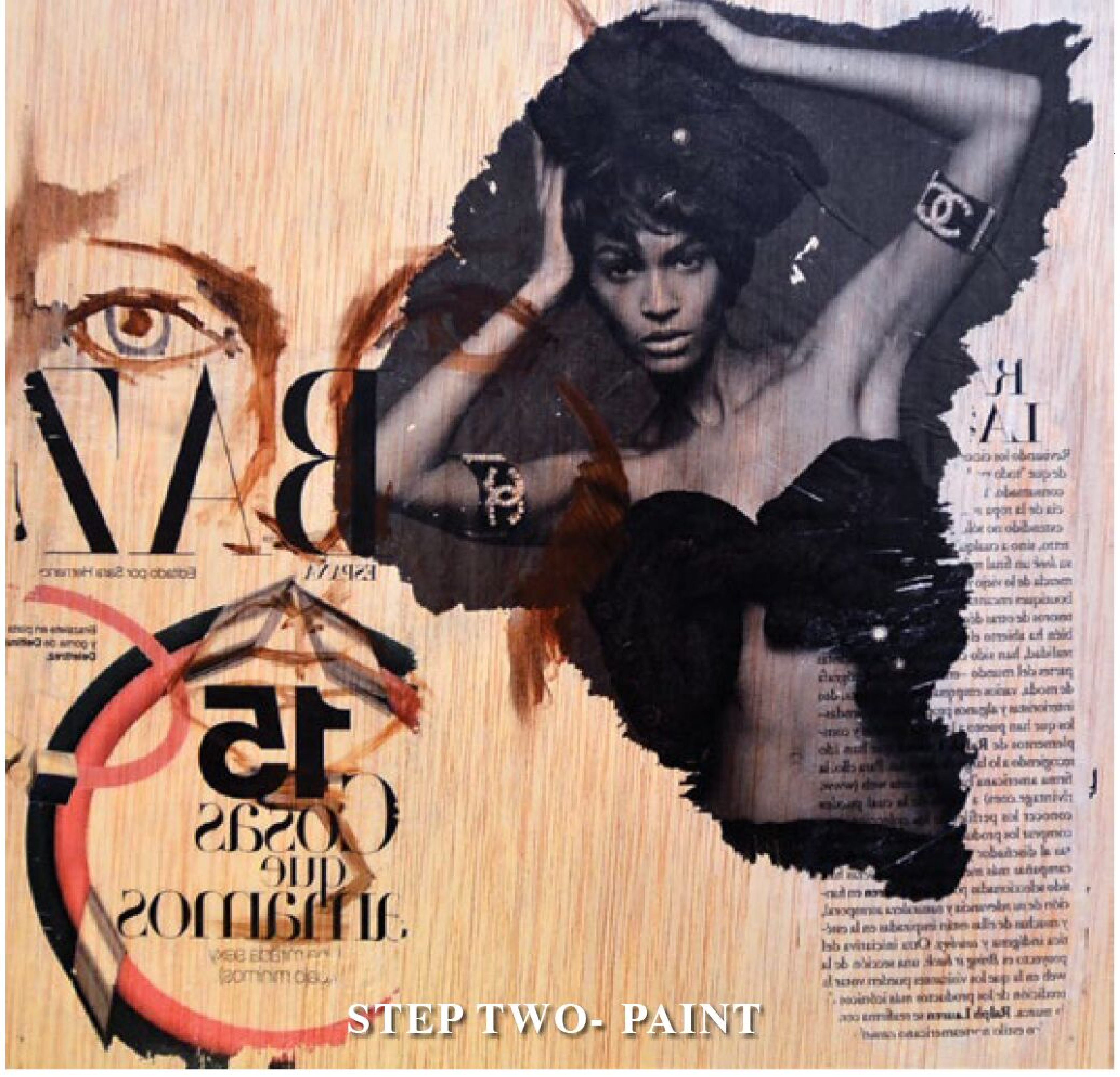


FINAL STEP

MATERIALS

- My standard palette includes (in artist quality brands)
- Ultramarine Blue
- Burnt Umber
- Titanium White
- Zinc White
- Cad Red
- Cad Red Light
- Cad Yellow
- Lemon Yellow
- Naples Yellow
- Naples Yellow Reddish
- Yellow Ochre
- Raw Sienna
- Terra Rosa
- Burnt Sienna
- Perm. Madder Brown
- Rosa Madder
- RESIN MATERIALS
- Resin
- Foam brush
- Measuring cup
- Something to mix with
- Newspaper
- Rubber gloves
- Fume mask
- Hairdryer or heat gun
- Hot water
- A board to cover resined piece


STEP ONE- PAINT


STEP TWO- PAINT

SURFACE

My ideal surface is not the starch white canvas. I like to create a background through different processes, whether it is spray paint or my gel medium technique. If using canvas I will often stretch the material after I have applied the gel medium as it can be a rough process on a stretched canvas. I like using plywood for its natural grains and imperfections. When using oils I prime the wooden surface with a transparent sealer.

STEP ONE

I use Matisse's Gel Medium in gloss. (I have heard basic PVA glue works as well).

STEP TWO

Simply brush on like glue and stick face down, getting as many bubbles out as you can. Try not to get any glue on the top surface. It's very important to wait until completely dry.

FINAL STEP

Using fingers or sponge, coat with water and remove paper by peeling and rubbing. A clear glue remains with any ink printed from the paper.

PAINTING- STEP ONE

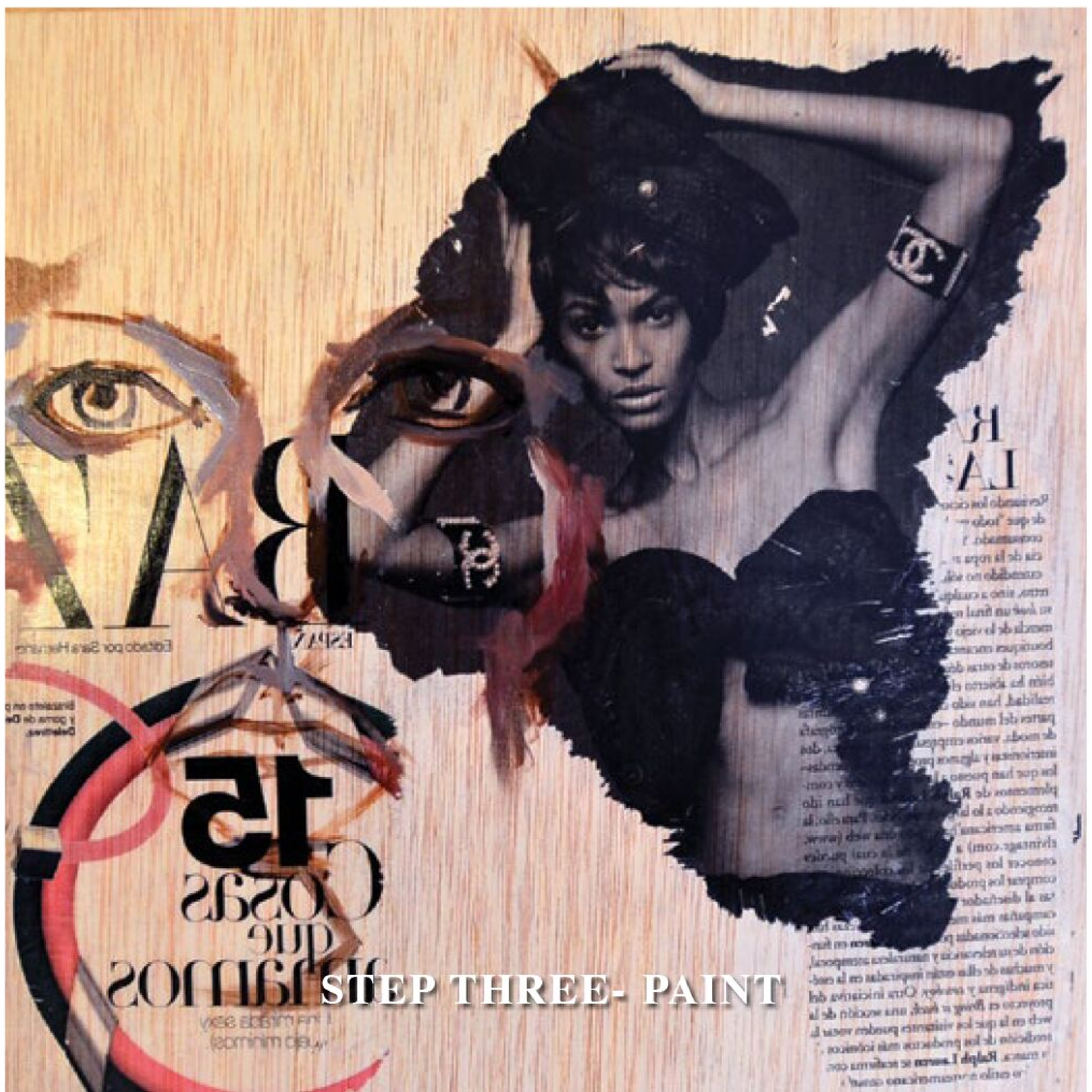
This is a surface created with my gel medium technique using magazine cut outs layered on a wooden surface.

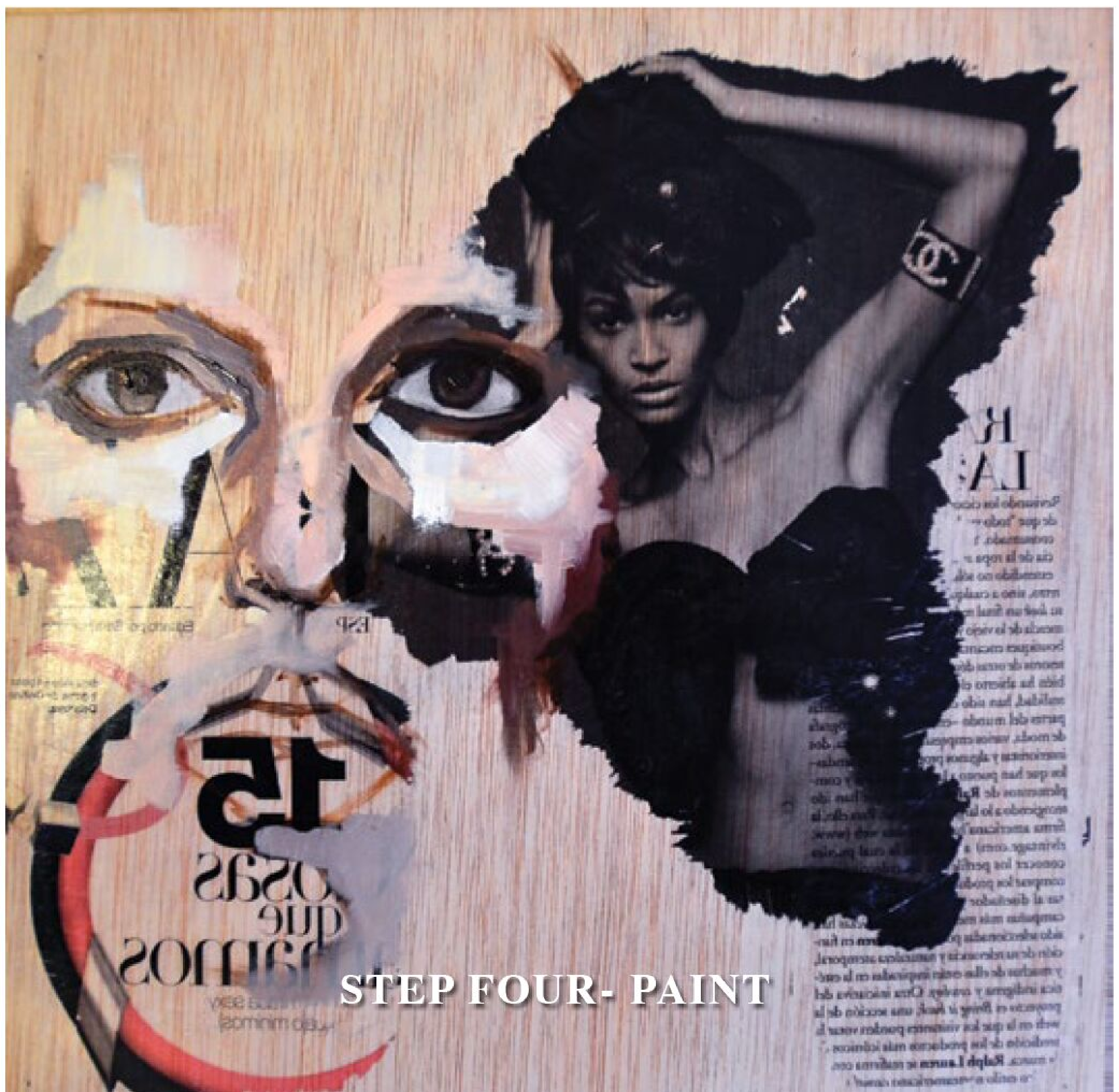
STEP TWO

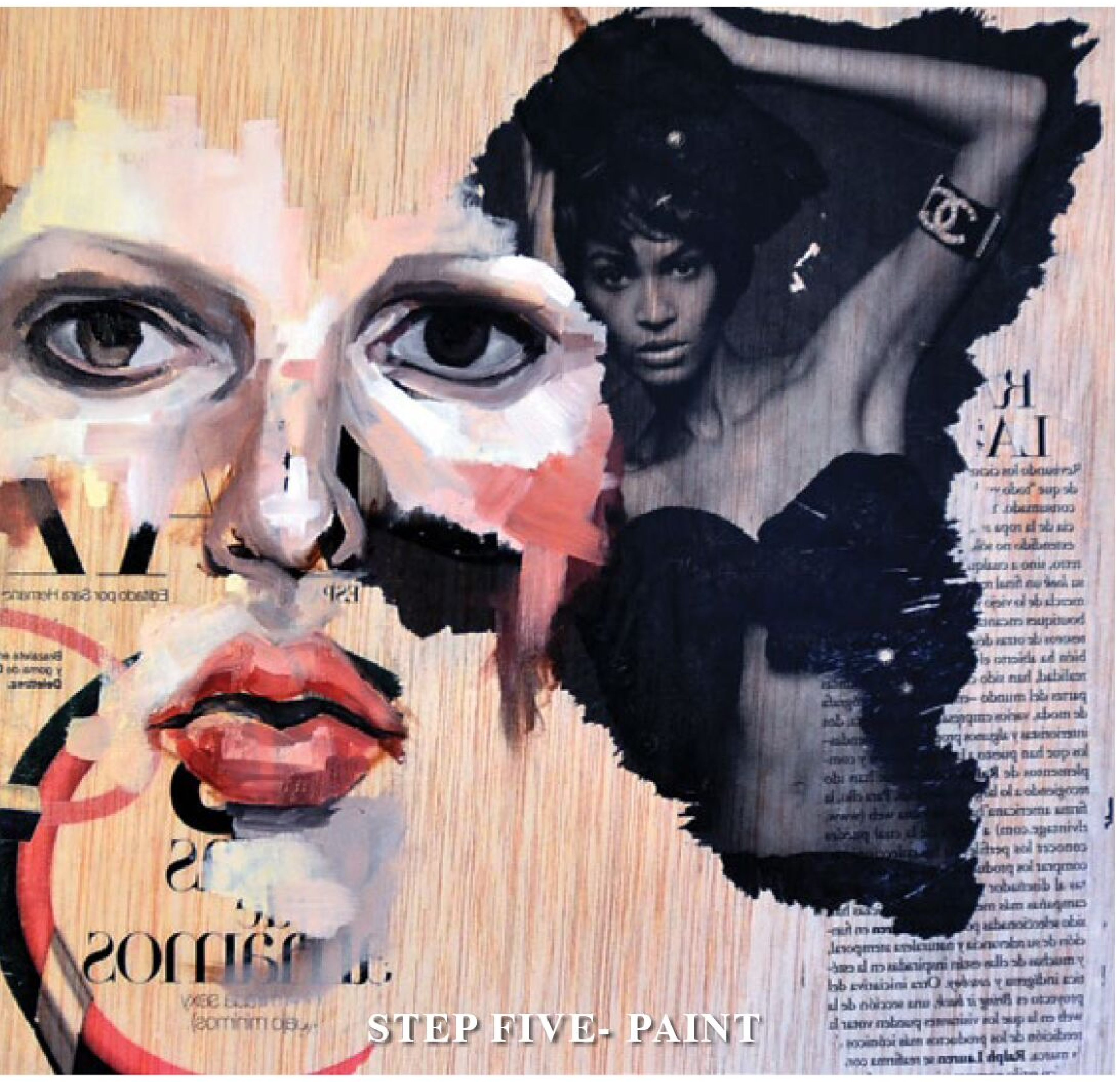
After creating my background I usually start with a Burnt Umber or Ultramarine to sketch out my figure. My technique involves small lines working the entire face to measure proportion.

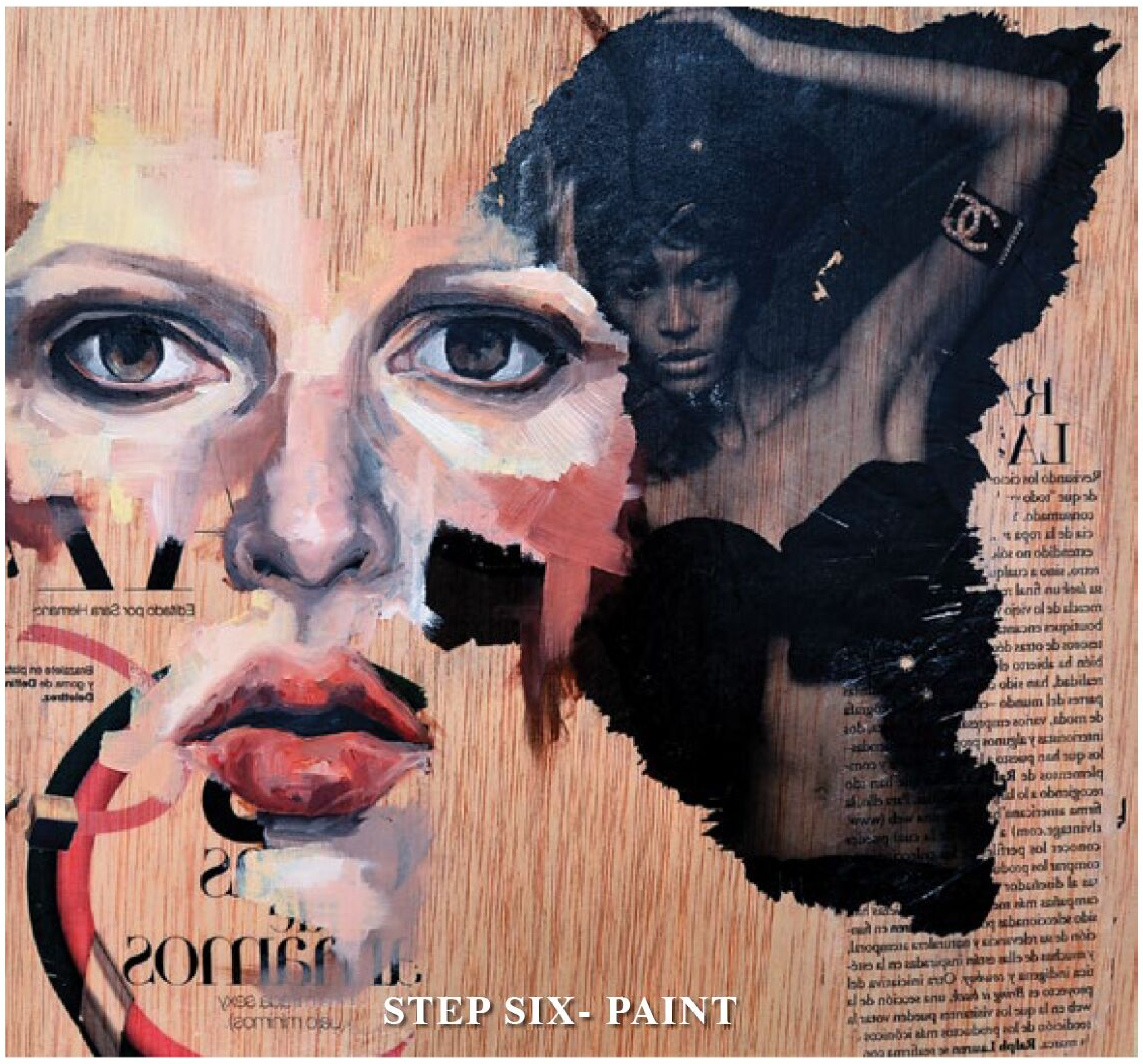
STEP THREE

I then continue to block in dark shades, using directional brush strokes to make out the face. I enjoy painting without a gridded or detailed sketch as it allows my painting to become more spontaneous and quick during these stages.


STEP THREE- PAINT


STEP FOUR- PAINT


STEP FIVE- PAINT


STEP SIX- PAINT

STEP FOUR

My next step is to block in some light areas as a reference and gauge my tonal values.

STEP FIVE

Now to fill in the face, where I am starting to decide how much of the face I will finish. This is also where I try to add some brighter, more intense colours to the painting.

STEP SIX

Once completely dry I can go in and add the highlights, using small brushes to the inside the eye to refine more detail.

FINAL STEP

The last step is just final touches. Use a small brush to add eyelashes and eye brows. In this particular painting I extended how much of the face I wanted to paint.

RESIN- STEP ONE

Make sure you have everything ready to go before mixing the resin. You have around 20 minutes to mix and set the resin so everything needs to be prepared. The resin is very toxic so you need to be in a well-ventilated area. Gloves and fume mask are a must. Your surface must be elevated from the newspaper so any drips don't stick your artwork to the ground. Make sure your artwork is level and placed somewhere free from dust for the next 12 hours.

STEP TWO

Pour the exact amount 50/50 portions of the resin and hardener.

STEP THREE

Place your measuring cup in hot water to start mixing. I find the hot water helps to combine the mixtures as well as illuminate bubbles. Mix thoroughly for five minutes.

STEP ONE- RESIN

STEP TWO- RESIN

STEP FOUR

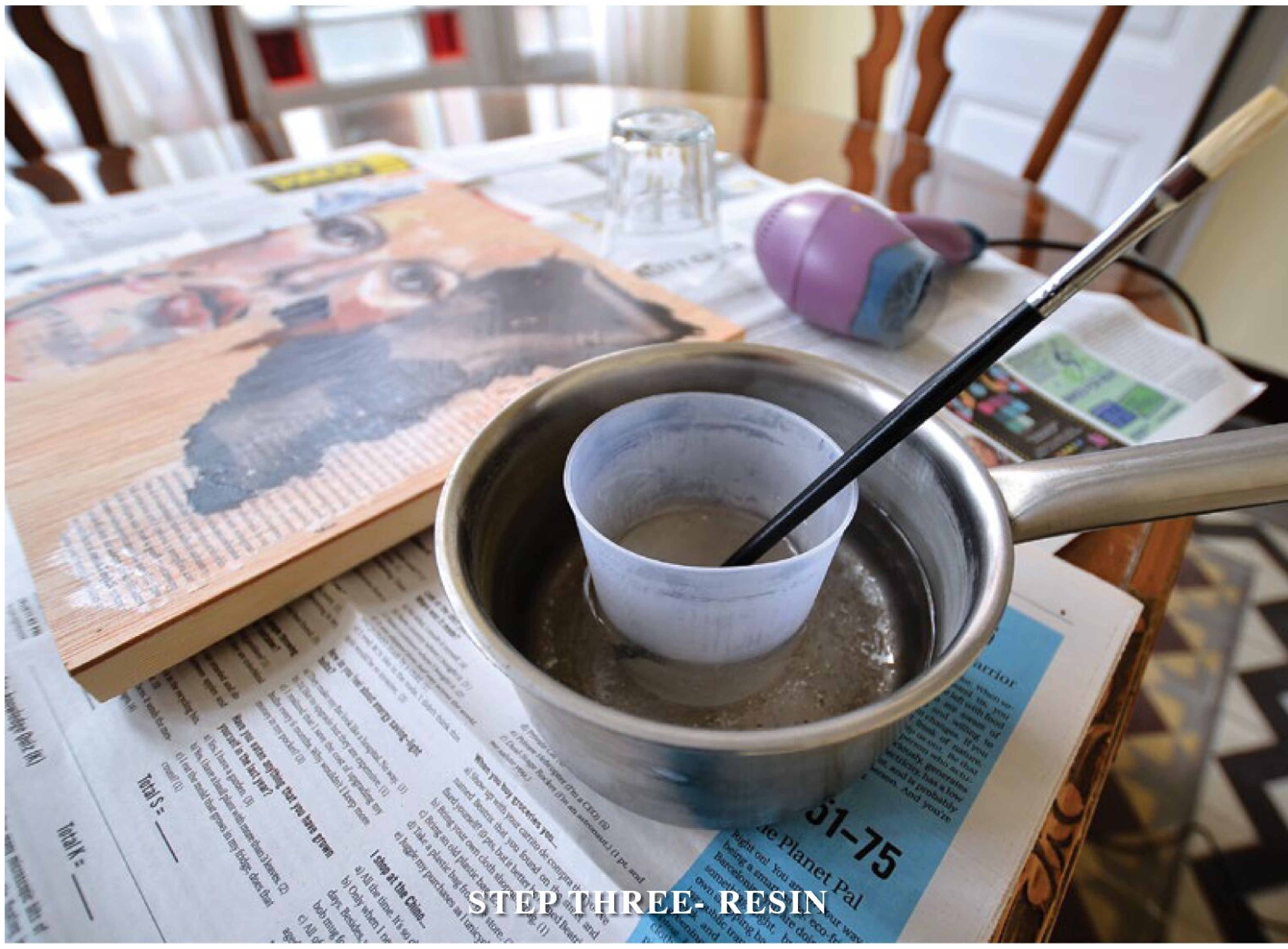
Pour over surface, not too much or you will lose over the sides, and not too little or it will dry with holes.

STEP FIVE

Using a foam brush, evenly spread resin over your surface. The brush illuminates bubbles and brings resin to the edge of you piece. You can use a heat gun or hair dryer to illuminate bubbles that arise over the next 30 minutes.

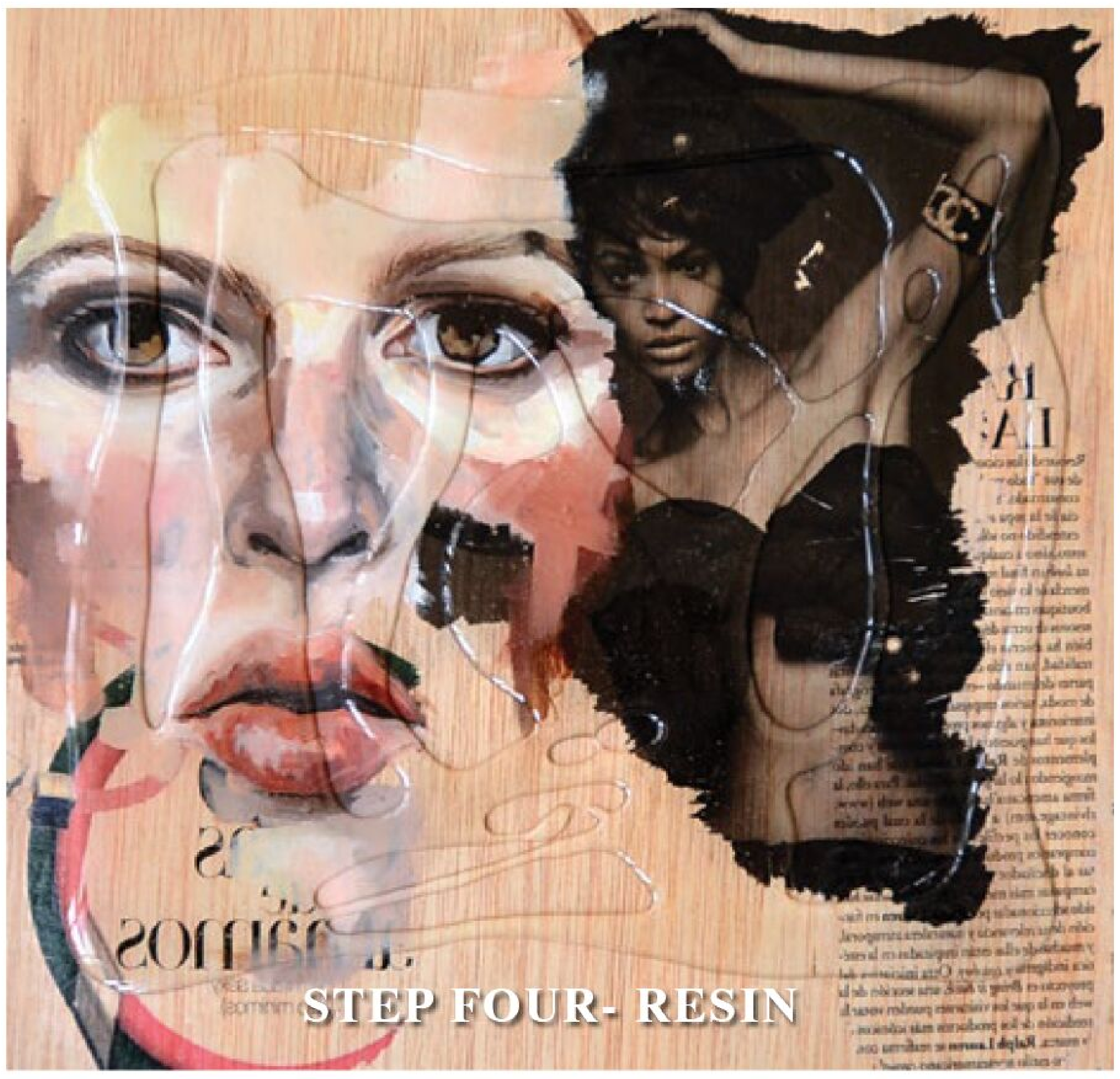
FINAL STEP

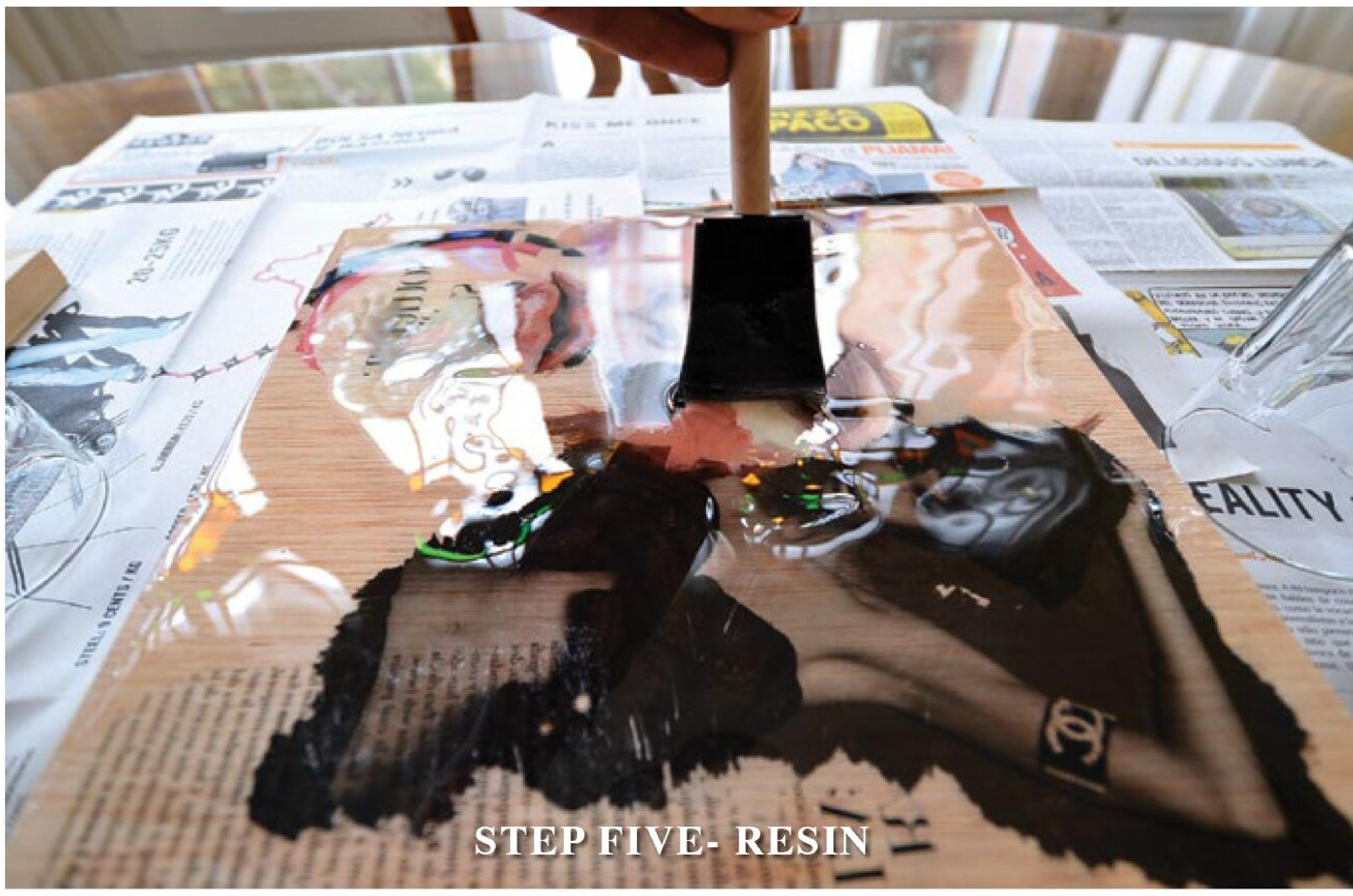
Leave to dry overnight. I use props on either side to hover a piece of board over the top to stop dust landing on the artwork. ■


STEP THREE- RESIN

ARTIST'S HINTS AND TIPS

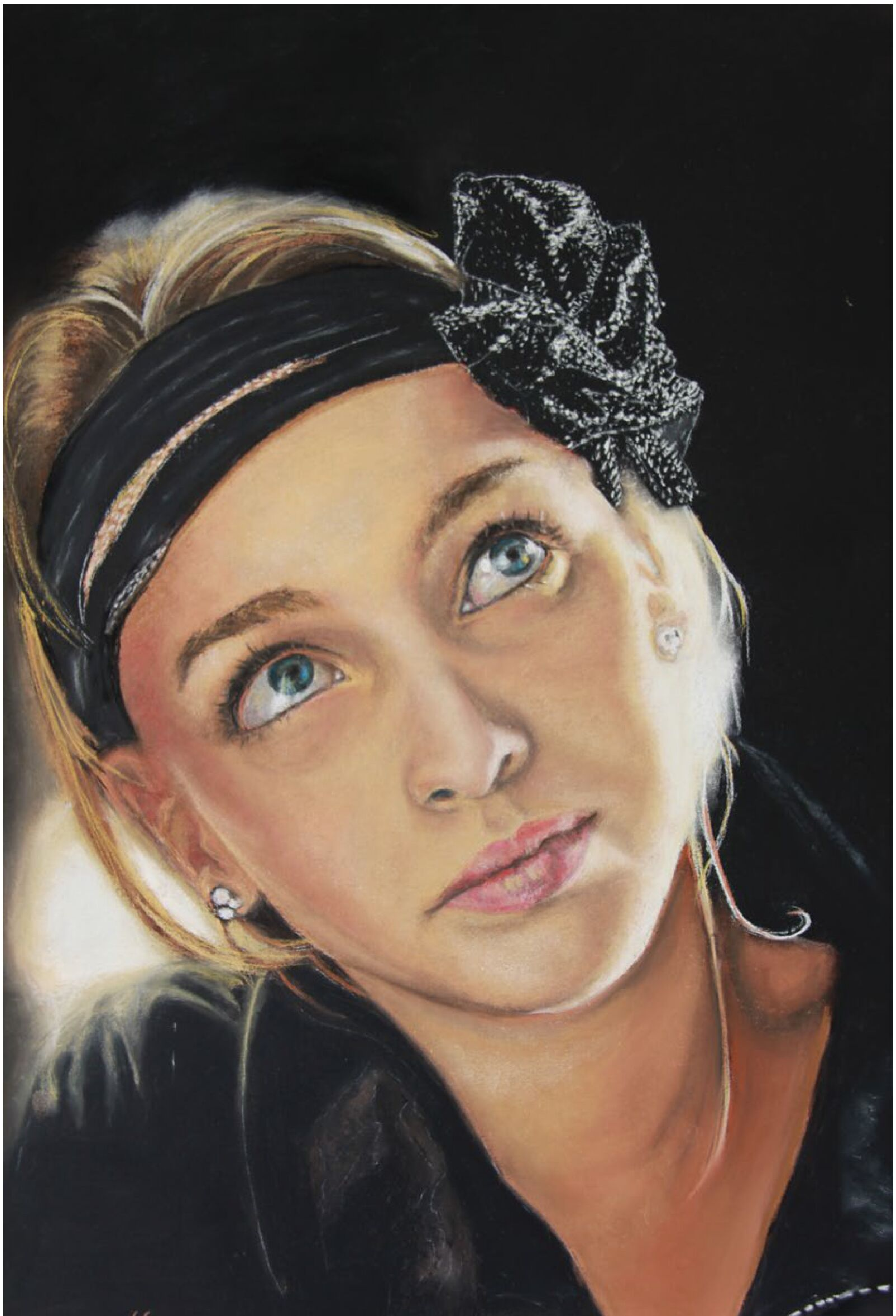
- GEL MEDIUM
  I always have a lot of fun with this technique of having the ability to transfer imagery onto a surface in a less obvious way than collage. This process allows the background of the surface to be seen by only transferring the ink of my chosen imagery. When using text in my work this technique allows the words to become unreadable as they are transferred back to front. I don't want the viewer to read but rather see the text as a visual pattern/imagery.
- Newspaper, magazines and printings work well for this process. Just remember if you want to be able to read the text or have the image the same way you must flip horizontally on the computer first.


STEP FOUR- RESIN

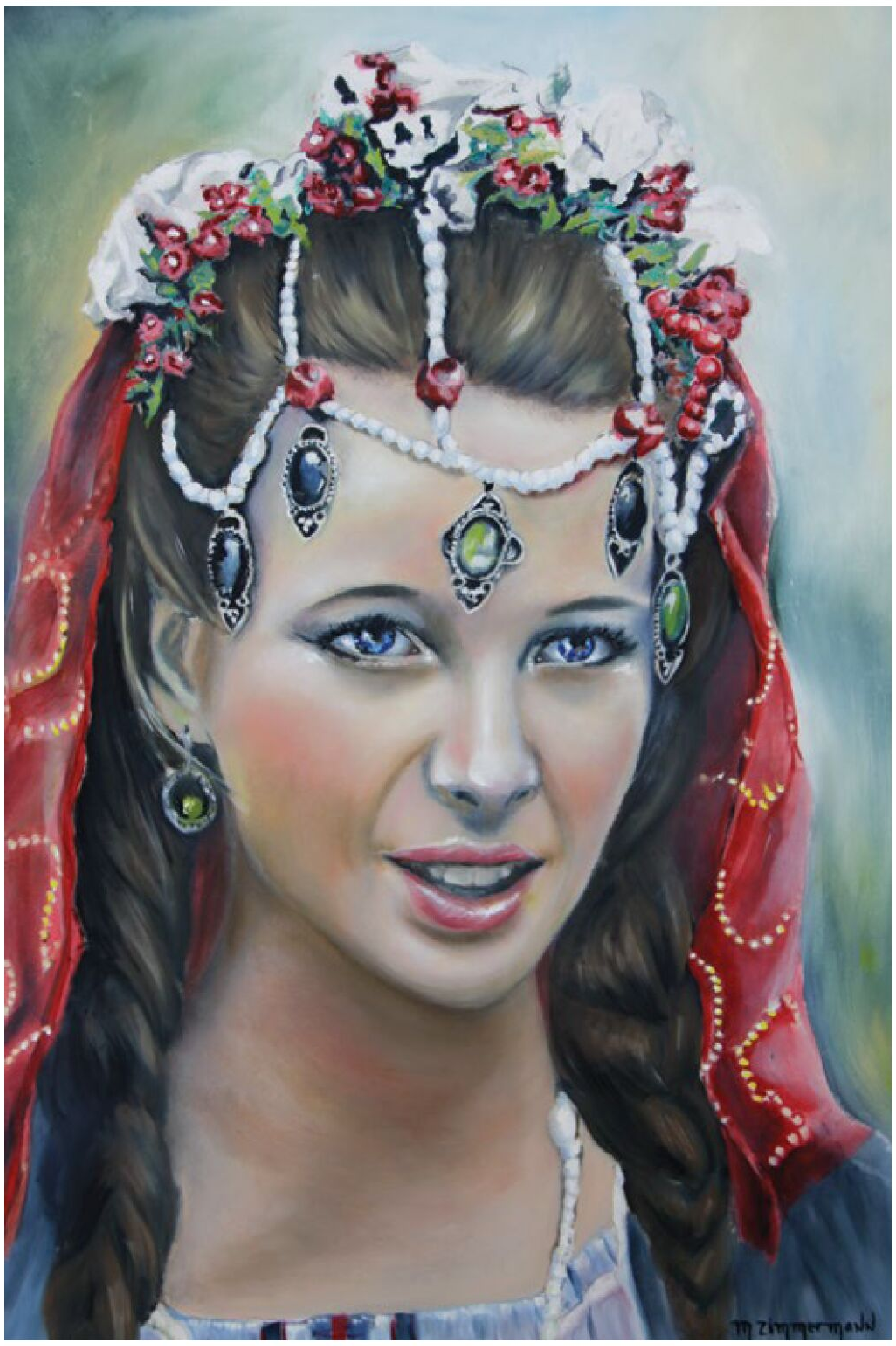

STEP FIVE- RESIN

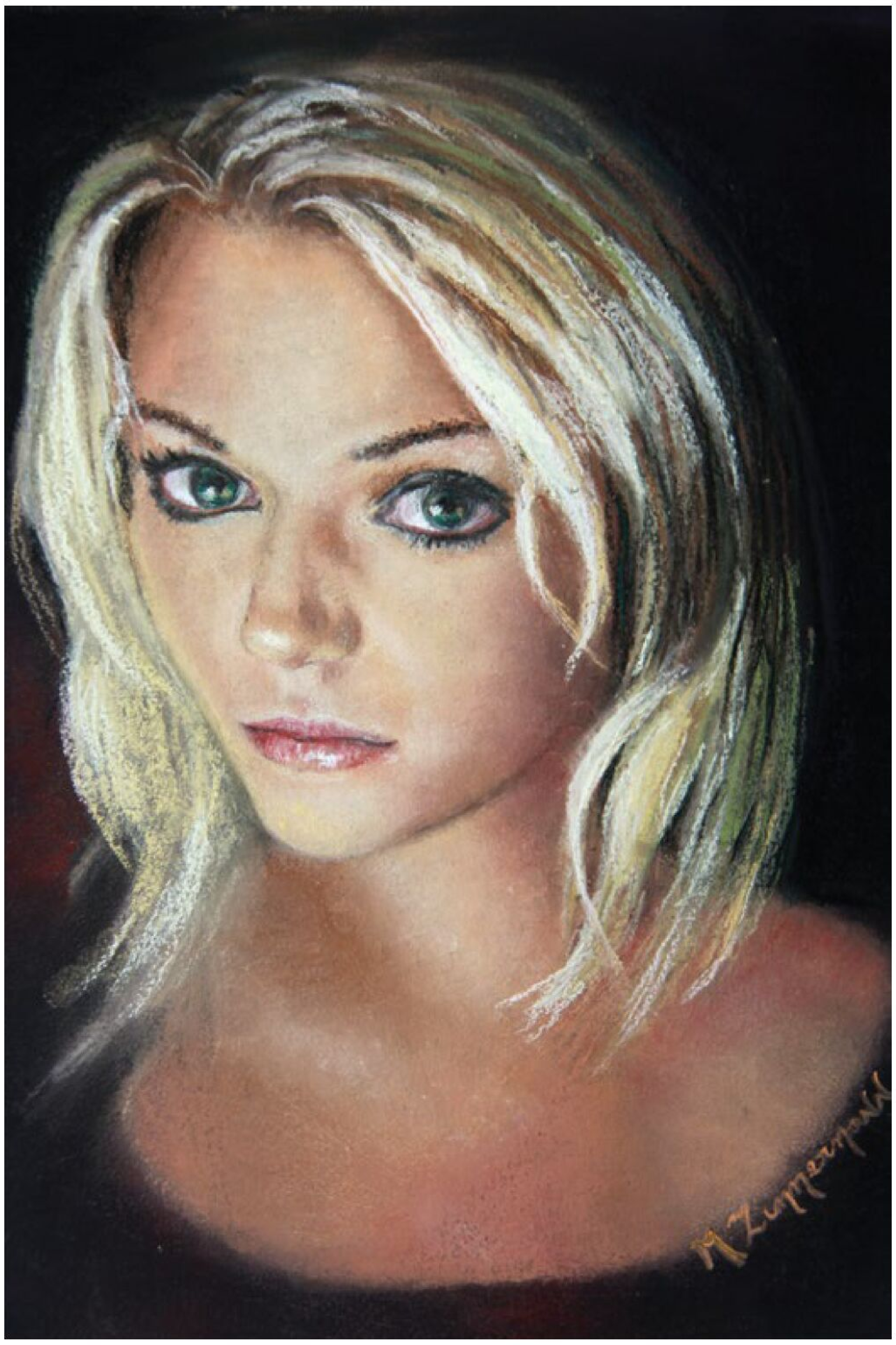
Marjie Zimmermann

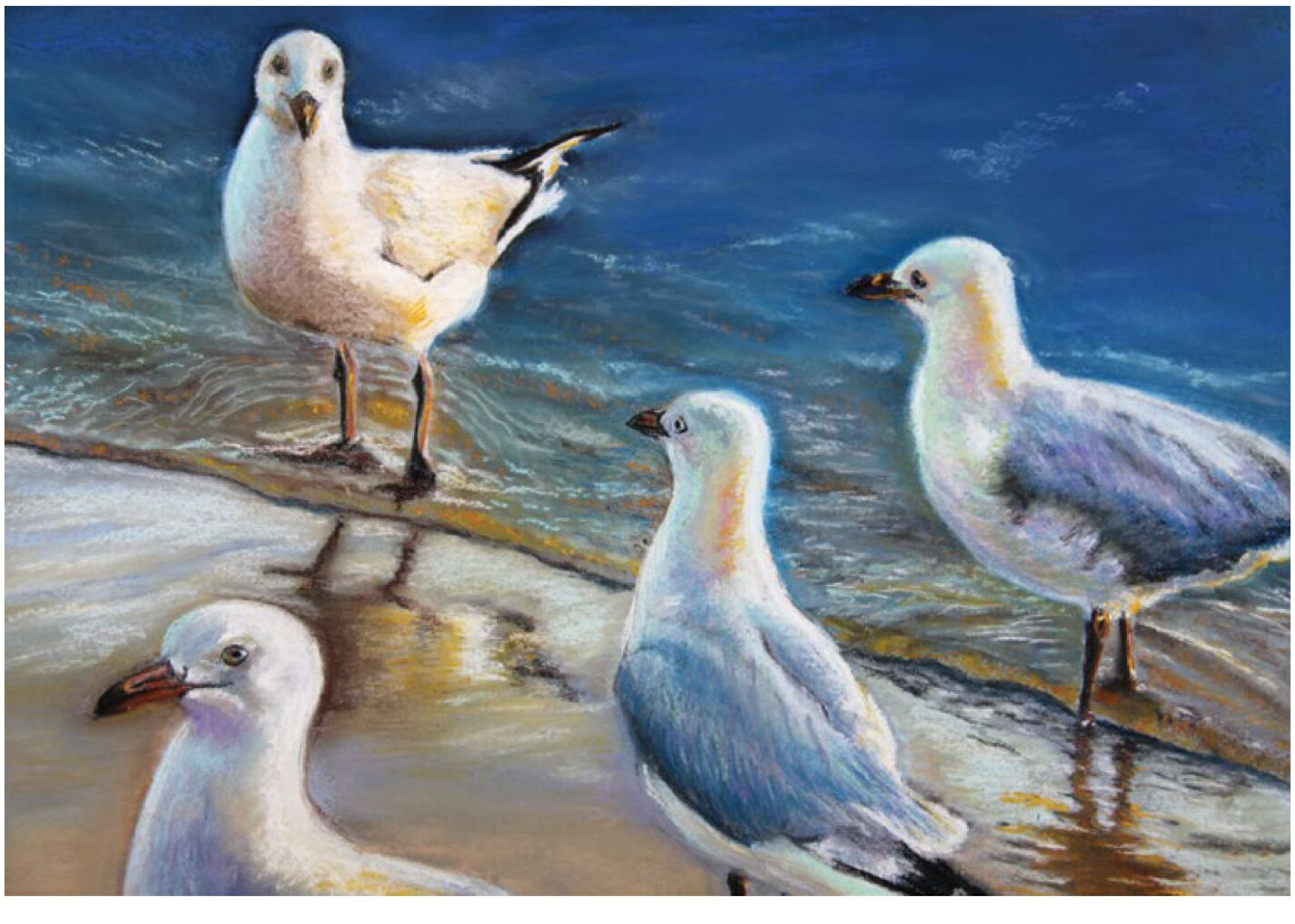
The Portrait Painter



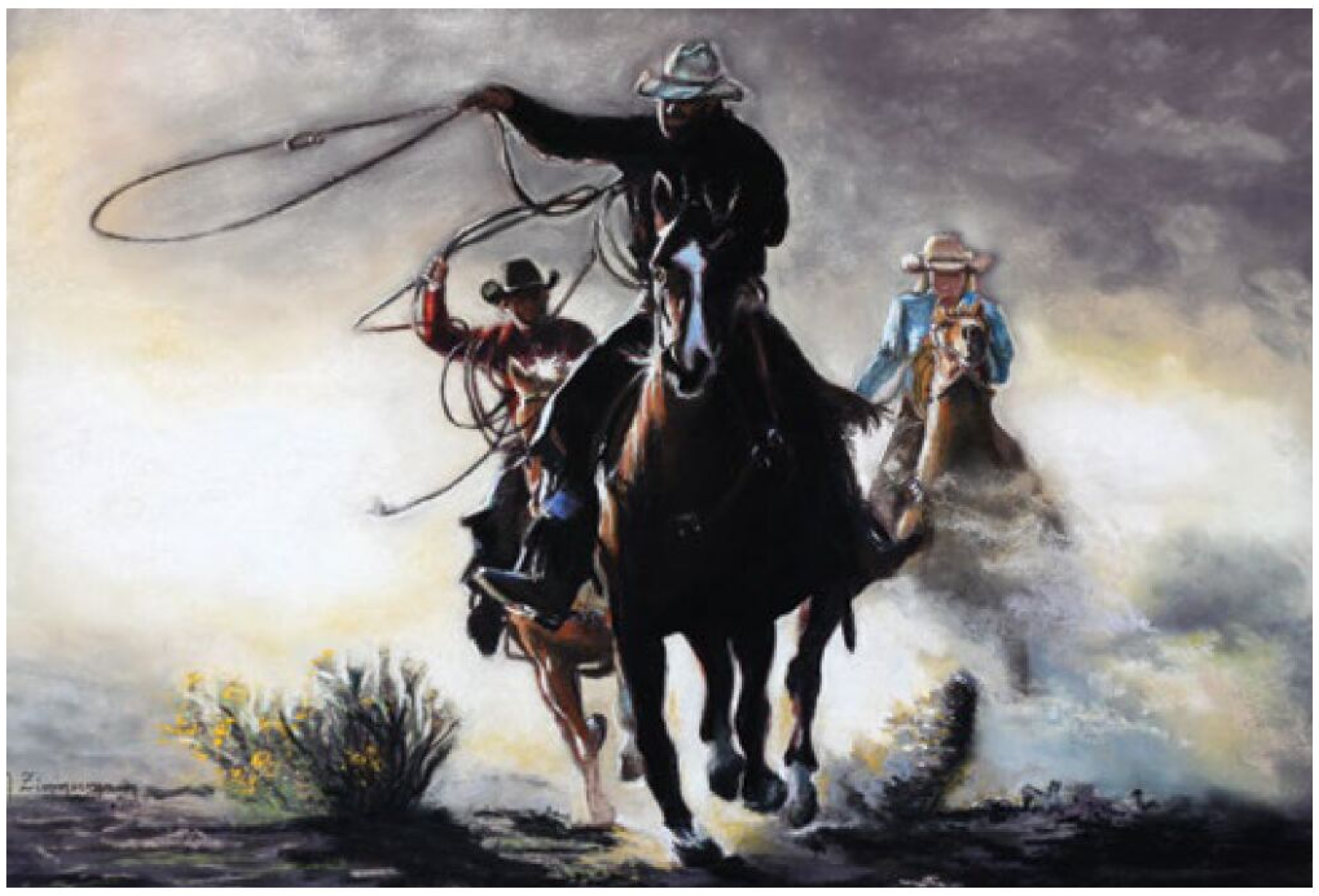
After sampling a number of subjects and mediums, Marjie was drawn to portraits, using pastels and oil to create her works of art.

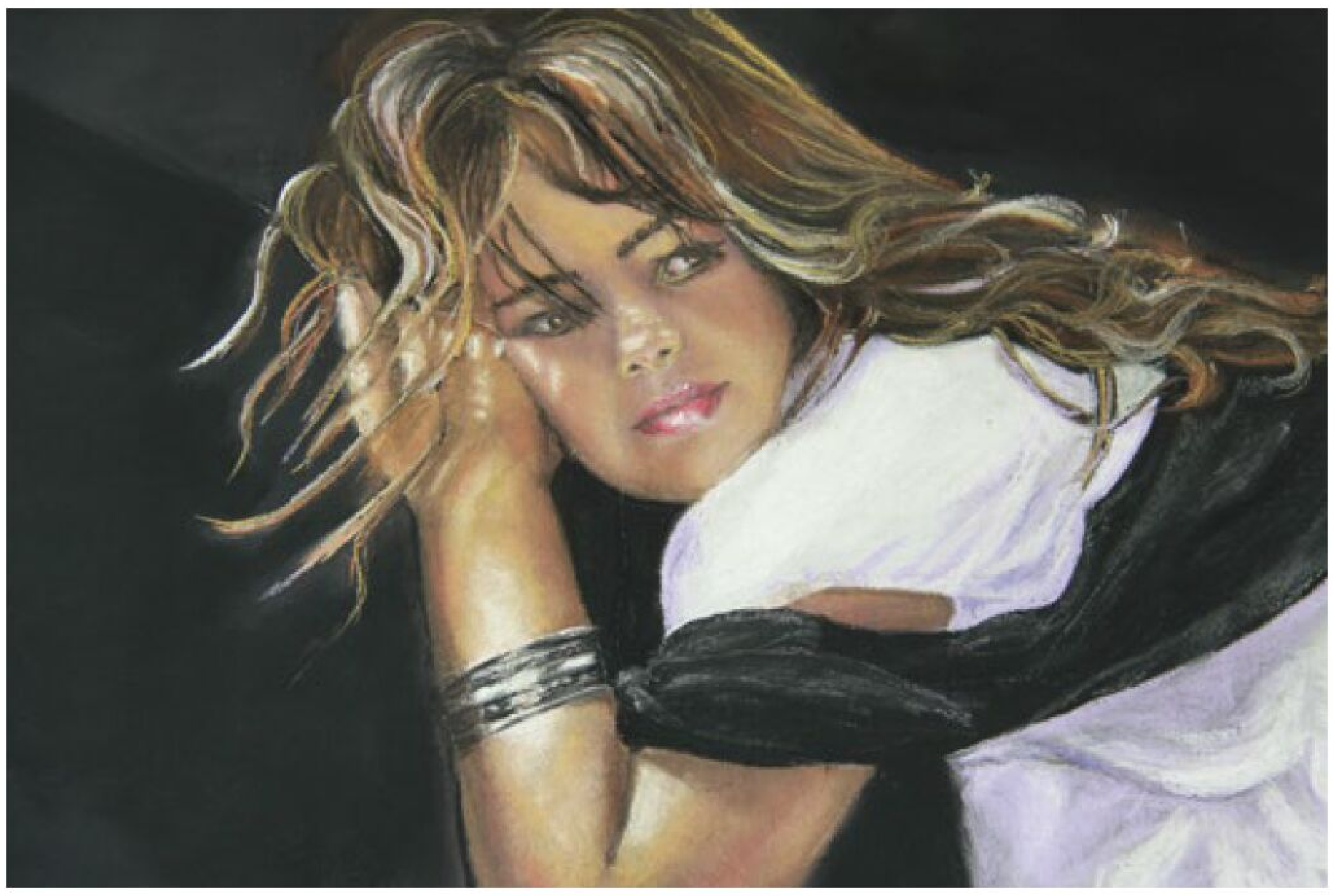






One day while having lunch with friends at an artist cottage, I saw people enjoying art lessons on the veranda. I knew instantly that was where I wanted to be, having always loved drawing and arty crafts. That was nearly three years ago; at first all that I wanted to paint was anything to do with water especially beautiful waves. My teacher encouraged me to look outside the square and do a portrait. I didn't really think it was my thing at all, but it has turned out to be my passion. I just love seeing the face come to life. The first medium I worked in was graphite and then I graduated to acrylics and pastels



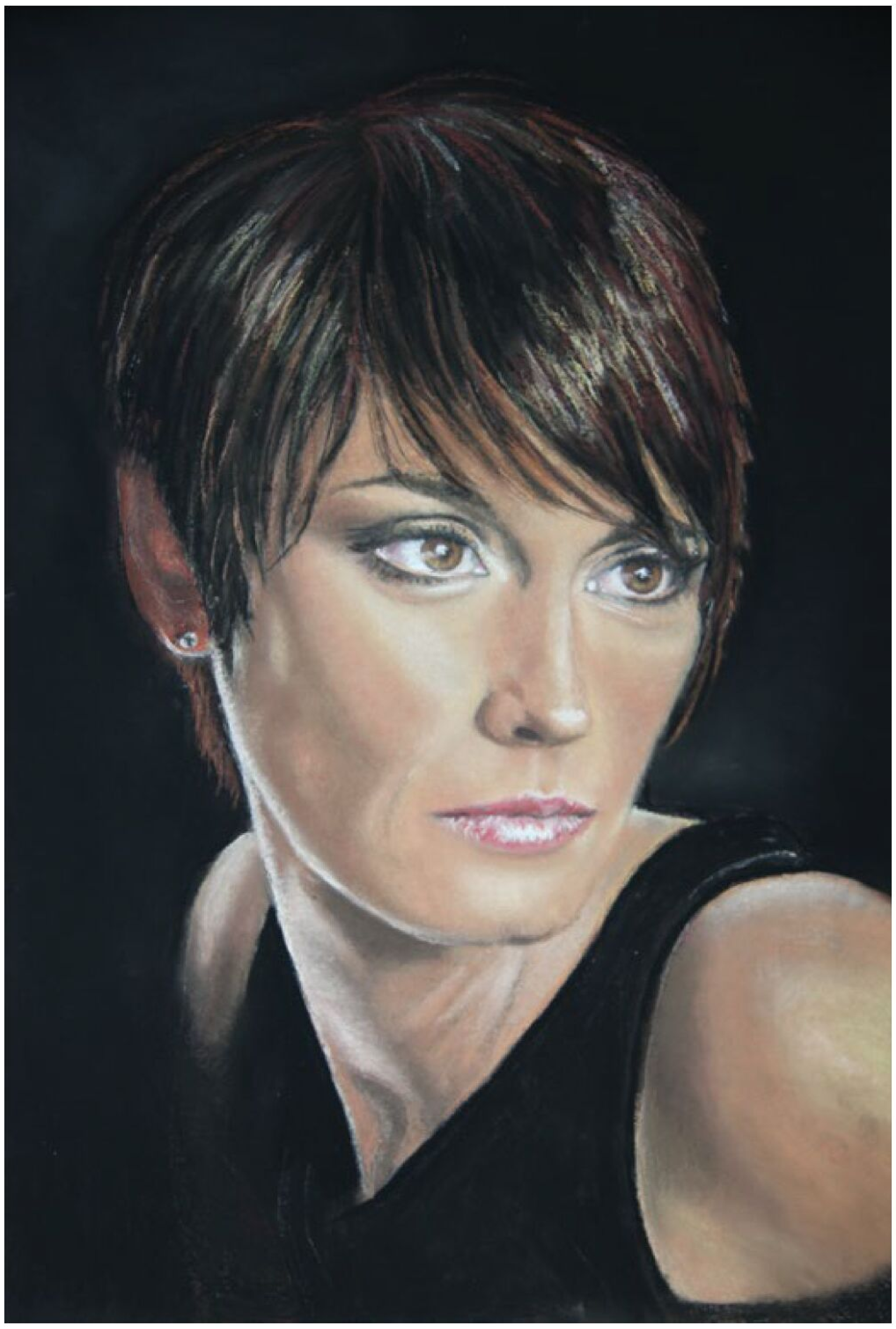


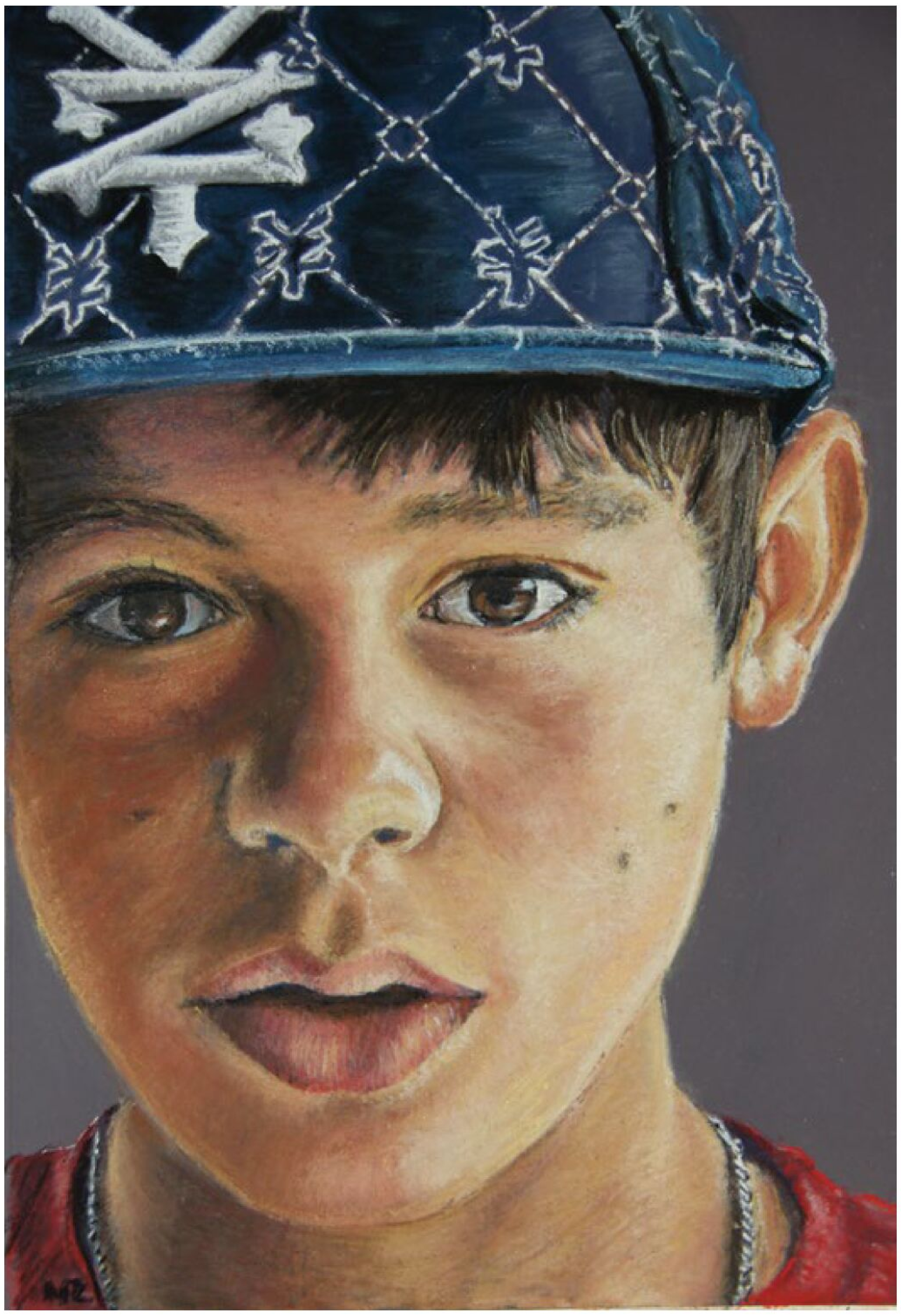
and now I am enjoying oil. Pastels and oil are my preferred mediums.

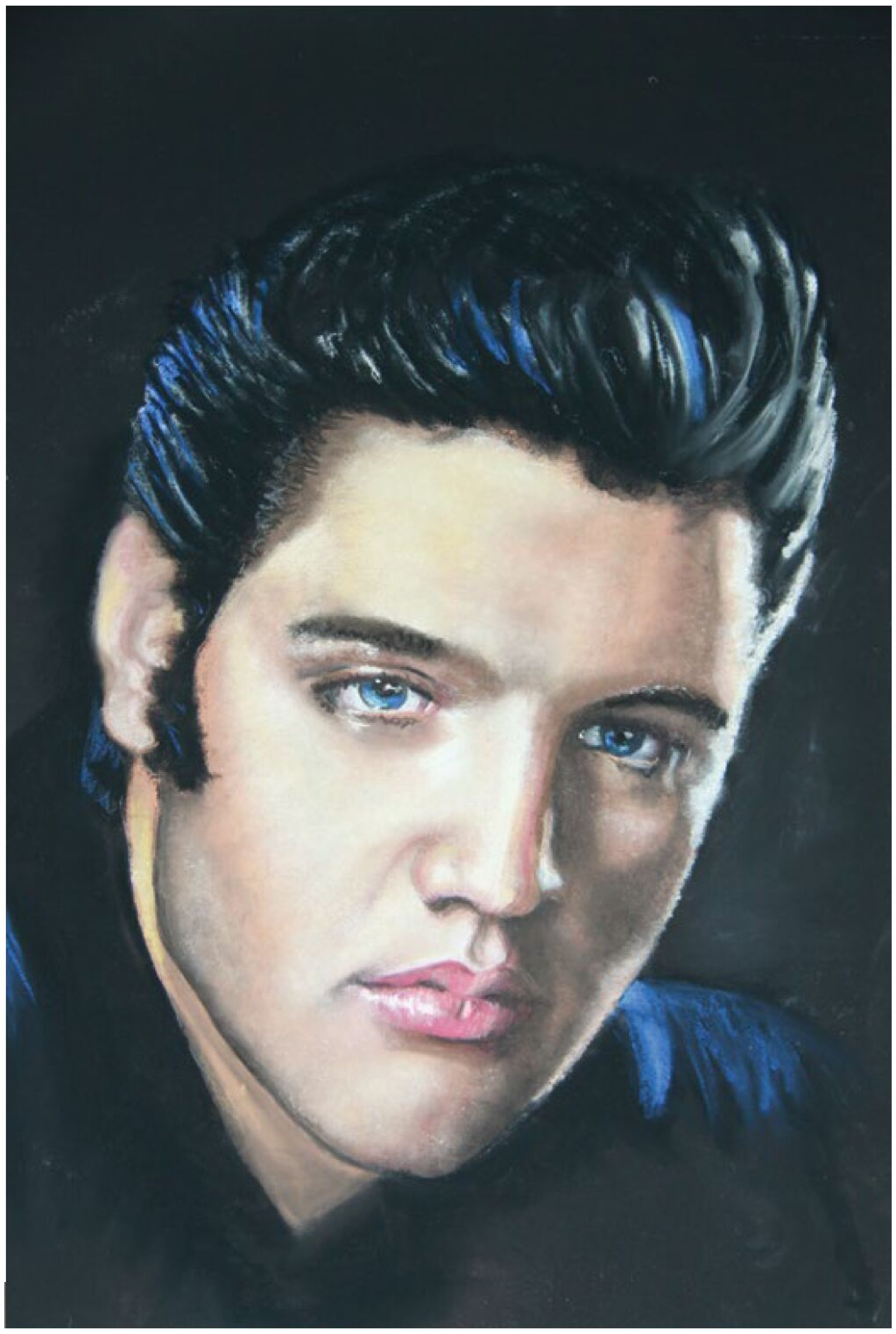
Encouraging me along the way I've had great teachers who have shown me some wonderful techniques and inspired me to try different things. I encourage anyone who has a desire to do art to seek out workshops and give it a go.

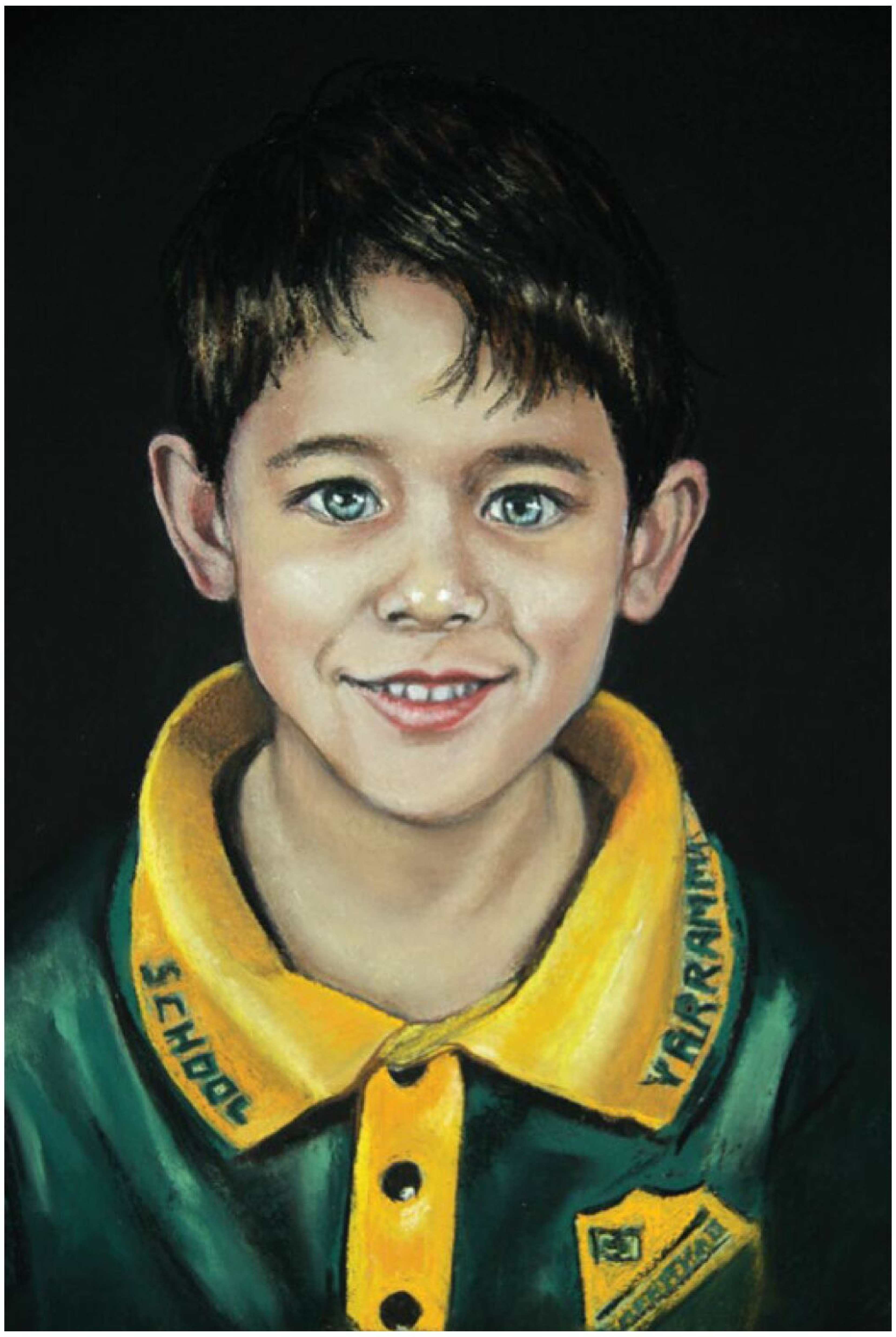
This year I entered two exhibitions, at the last one in September I had the pleasure of selling a painting to an art gallery owner in Japan who is returning at the end of the year to buy more. I must admit to feeling a bit of sadness when I sell a painting, as I consider them as part of my family.

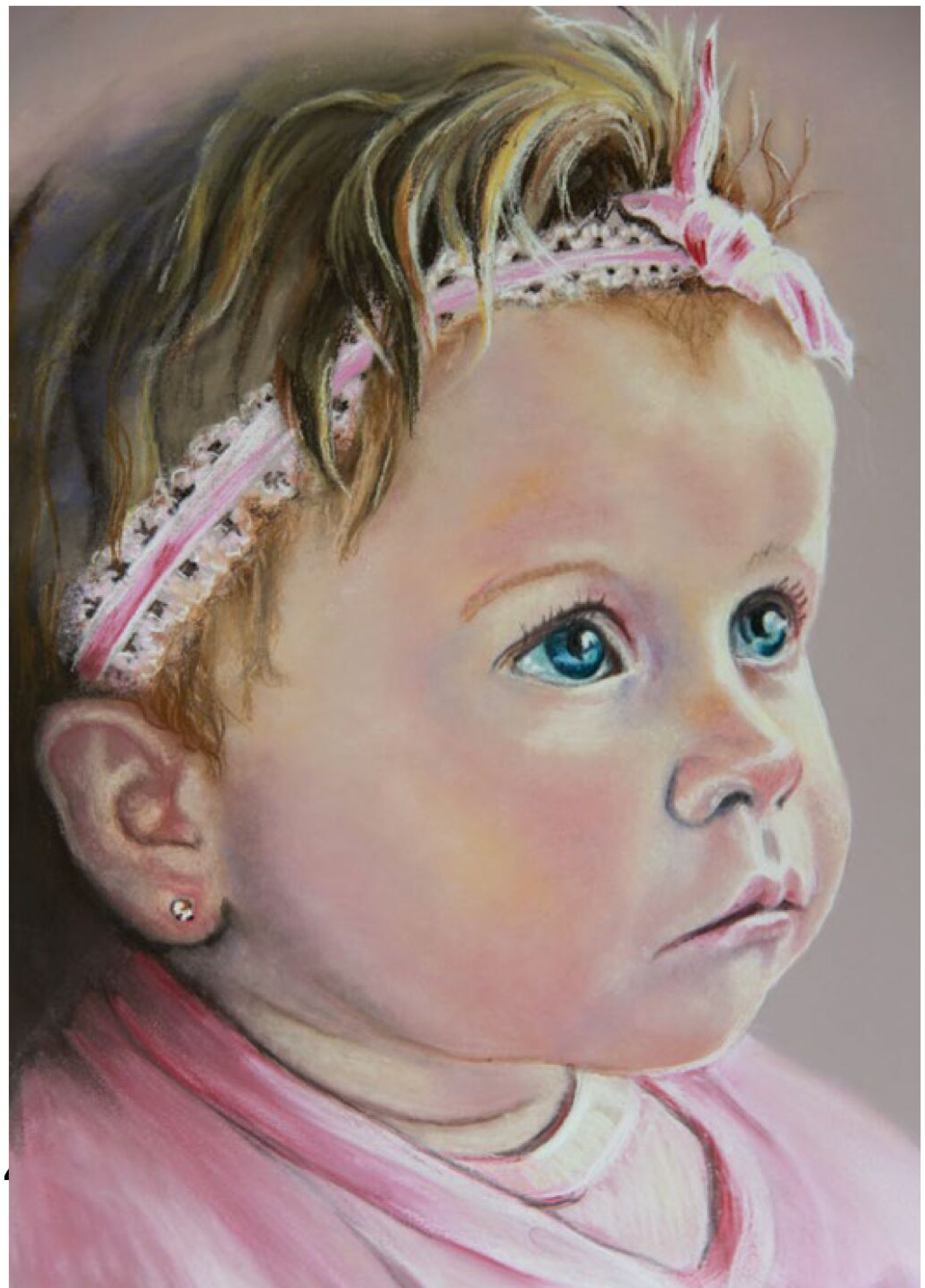
Have enjoyed the pleasure of winning a few competitions along the way adds to the











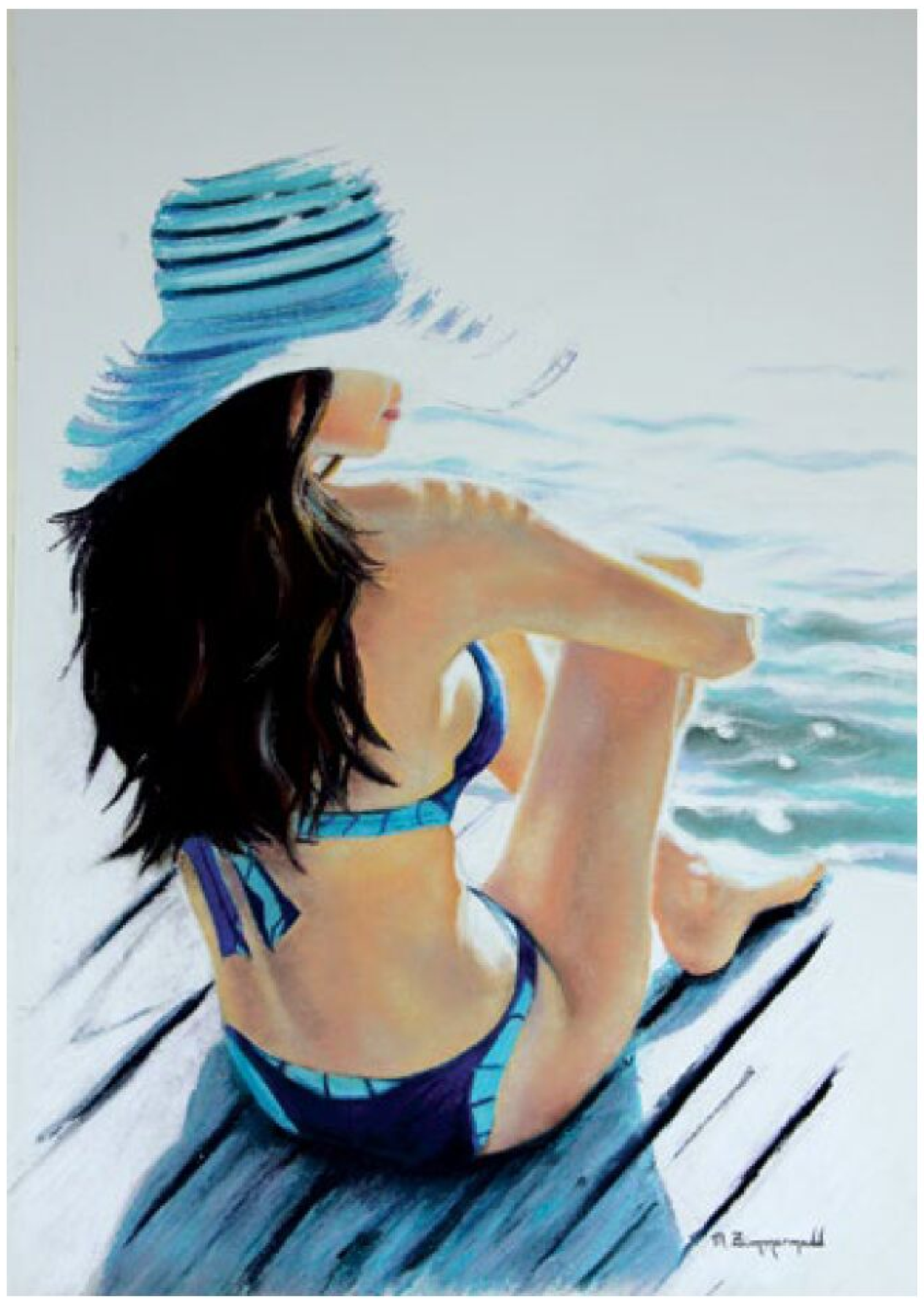
enjoyment of creating art and meeting fellow artists, and admiring their works as well.

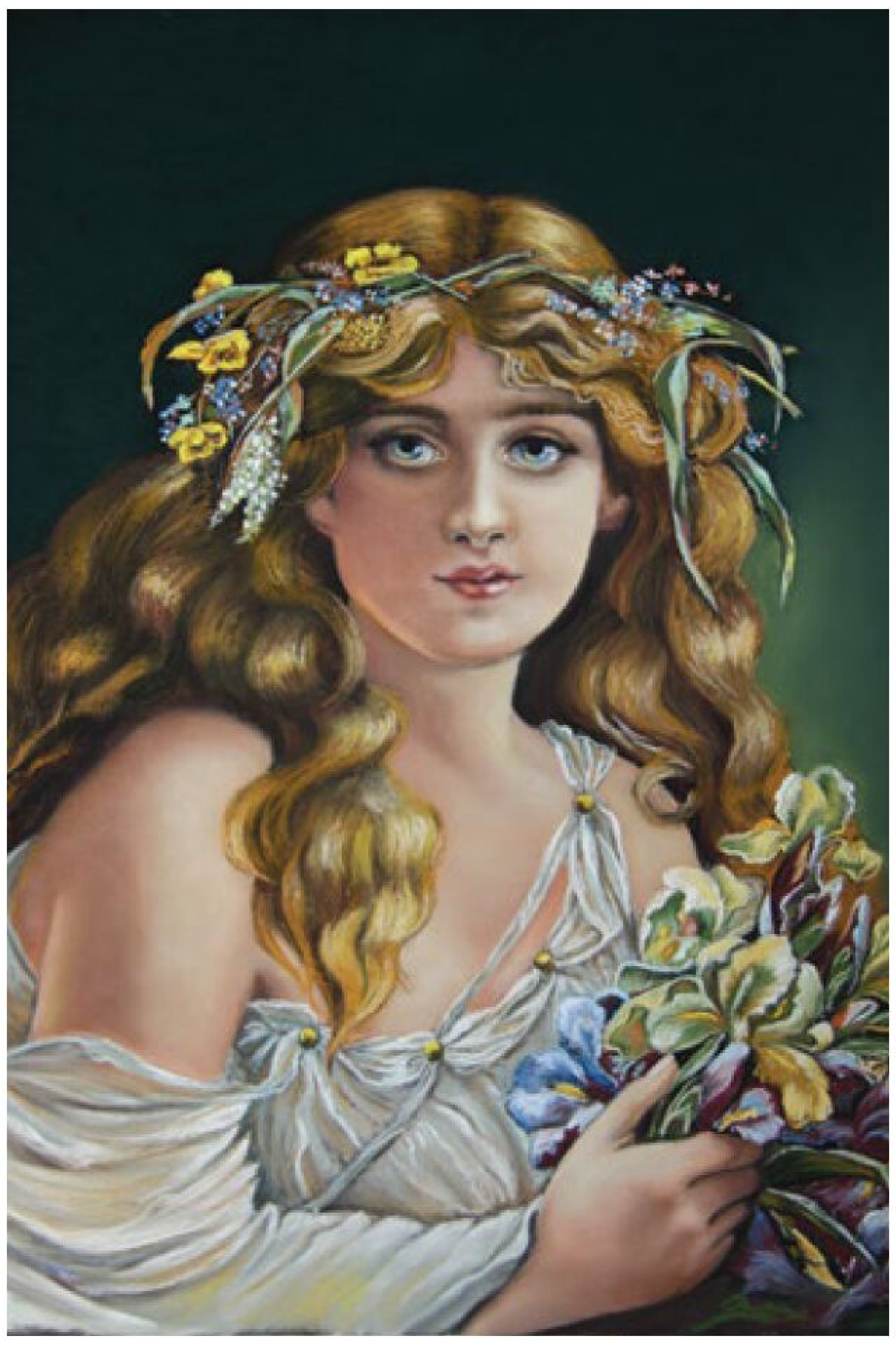
Usually I like to set aside a little time out of my busy week for ART time, which is something I look forward to each week, however sometimes even though I don't feel in the mood, I find that once I start I can't stop.

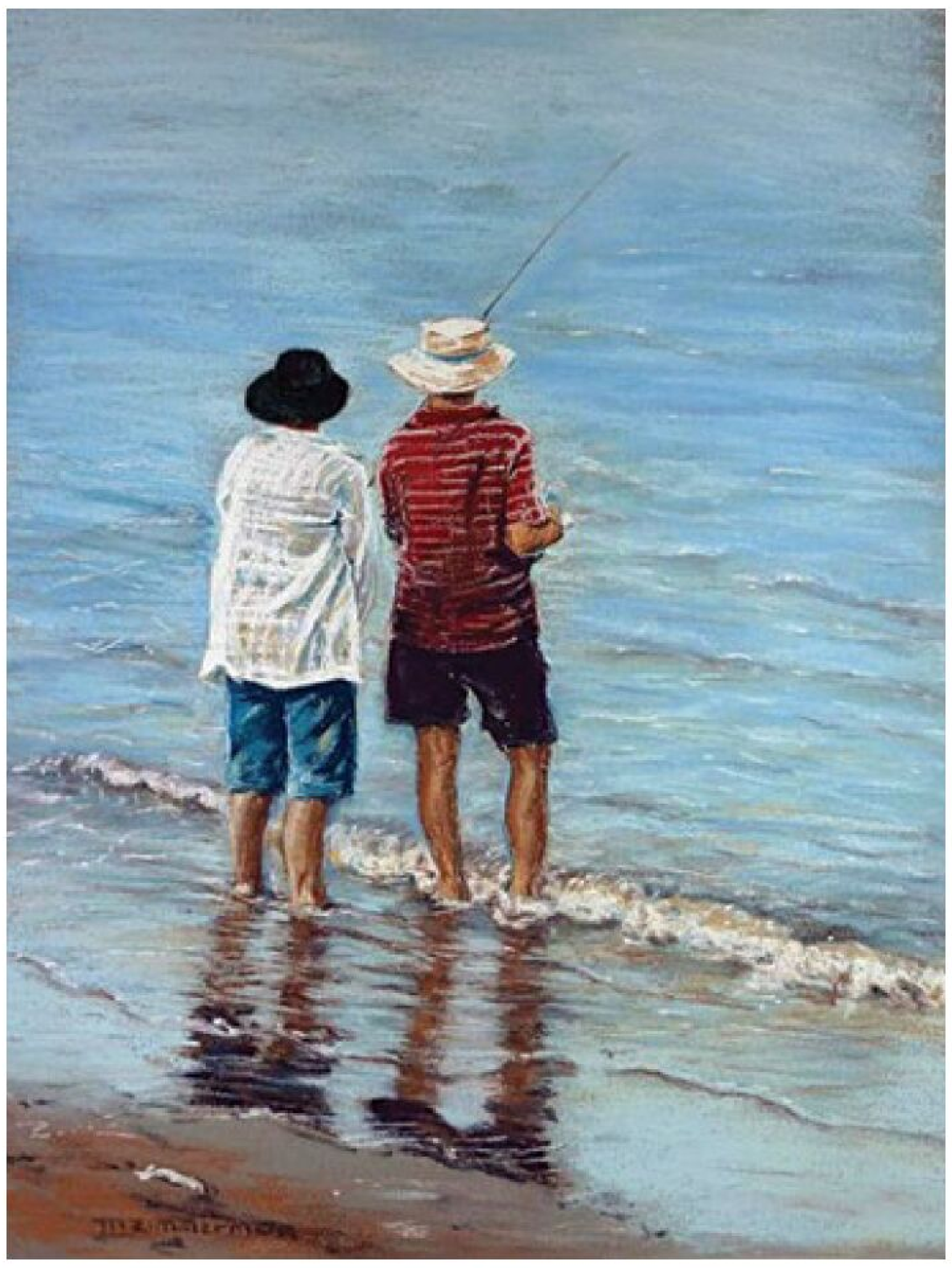
So many friends and family have encouraged me greatly, especially my identical twin, who is also an artist, and my husband who is my greatest support and critic, mind you when he walks up close to my work and says with his hand rubbing his chin..”I think that eye is bigger than the other”...I groan!

At this stage of my life I paint for enjoyment, not for a living. Beautiful pictures and people inspire me all the time especially if the face is bathed in soft light. I love reading lots of art books and magazines, and viewing other artists' work. Observing their style and beautiful works of art inspire me to work harder to improve.

Having worked in both pastels and oils I find they both have their good and not so good points. With pastels there is no drying time, so working on many layers at one time is no problem, and the colours put down don't change as they can do in oil paint once



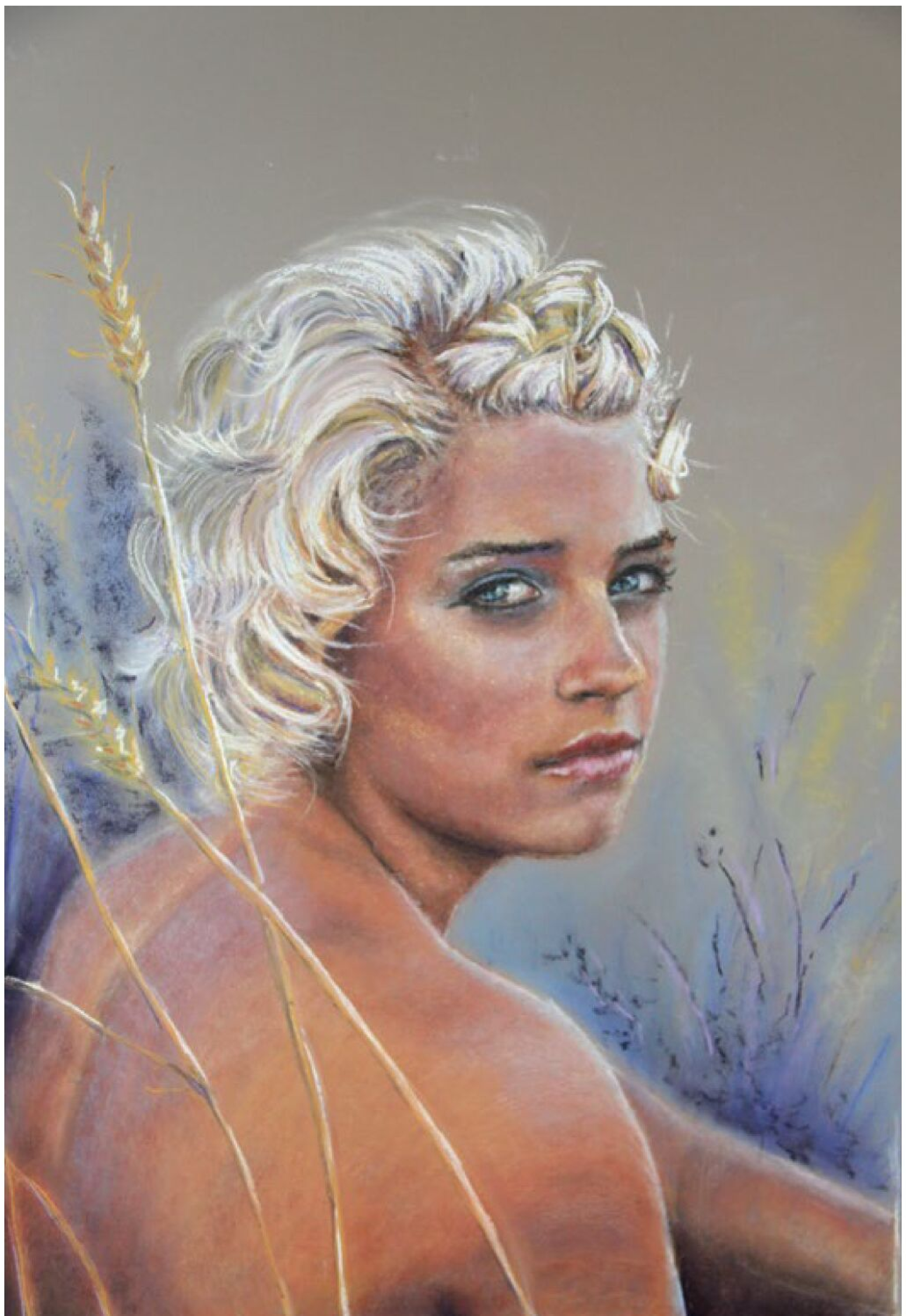


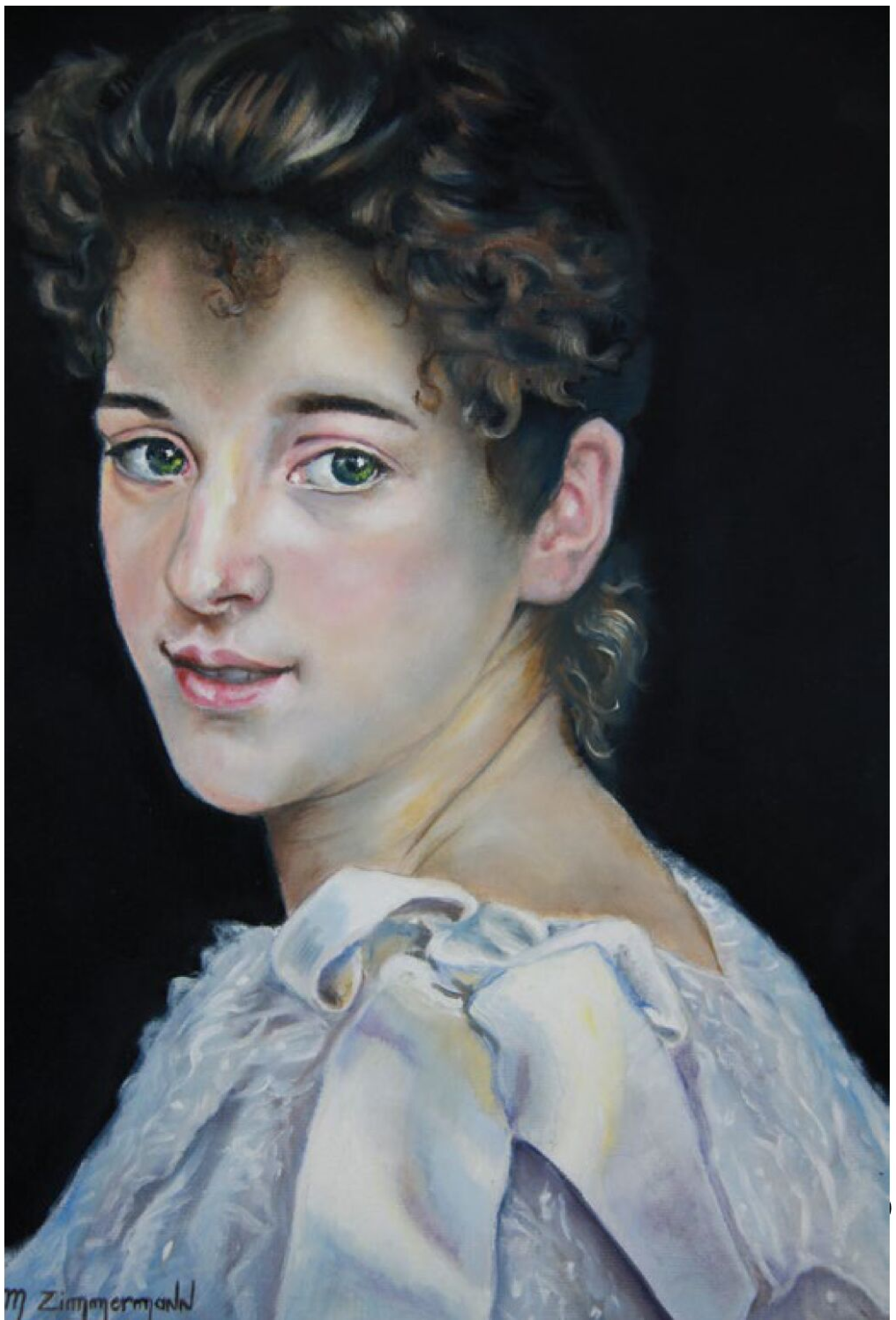


the paint is dry. On the not so good points they can be a little messy, and I can sometimes find pastel on light switches around the house, so it's handy to keep a cloth or wet one close by. On the other hand it takes a lot longer to paint a portrait in oil as it is done in many layers. I love though that once it's dry it can't be damaged unlike pastel, which isn't safe until it's under glass. While working I love to listen to movies on my iPod, just so as not to over-concentrate on my work.

My favourite pastel piece one of my earlier works, Letia, as I believe her eyes are just stunning. Eyes are so important in a portrait painting for me. Also I love to paint them larger than life. Gabrielle is my favourite oil painting as she was my first.

I truly believe anyone can become an artist once technique is taught. For some it may come more naturally and be easier, but persistence will pay off. ■



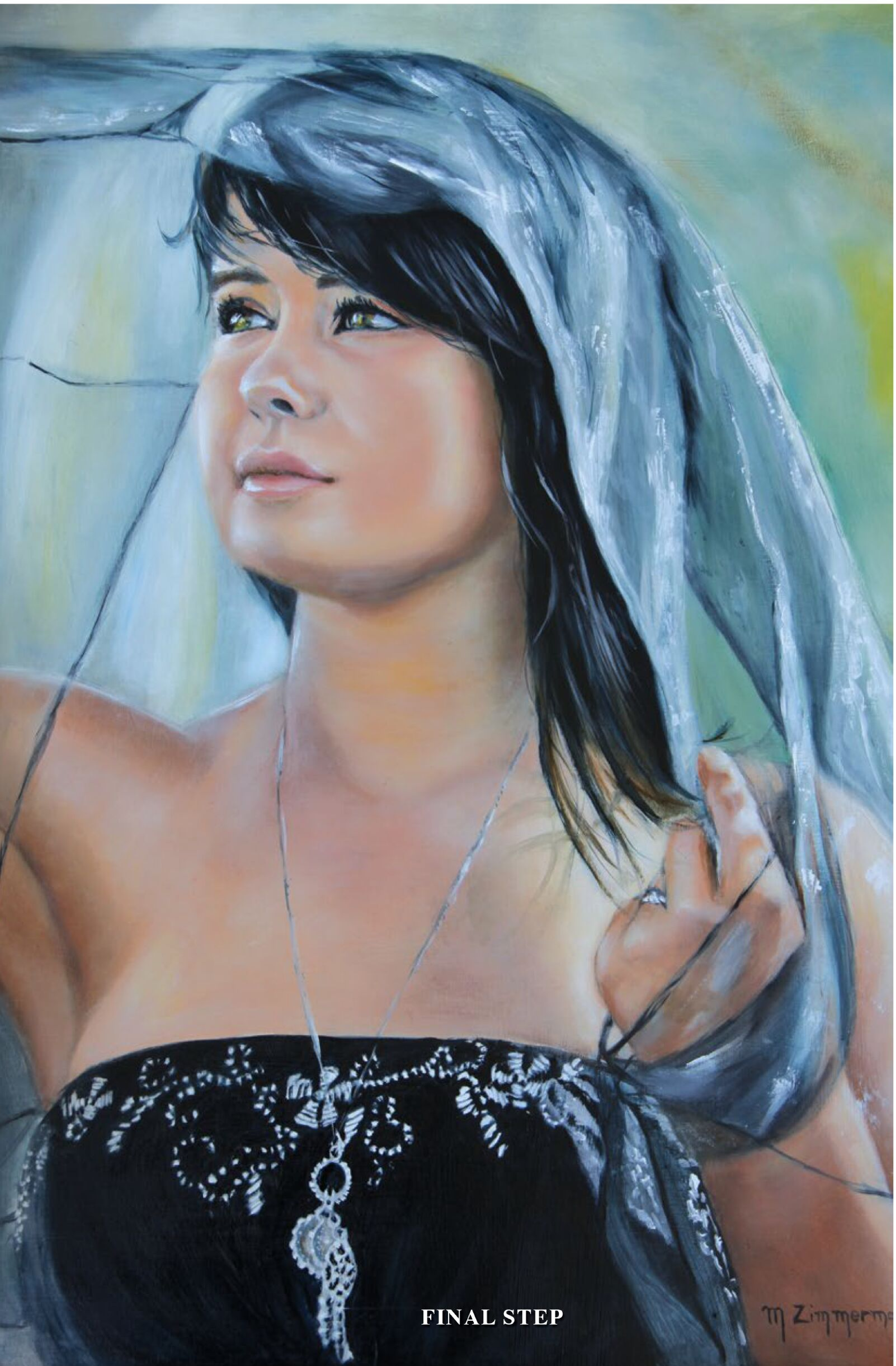


Acrylics

A Veiled Beauty

By Marjie Zimmermann

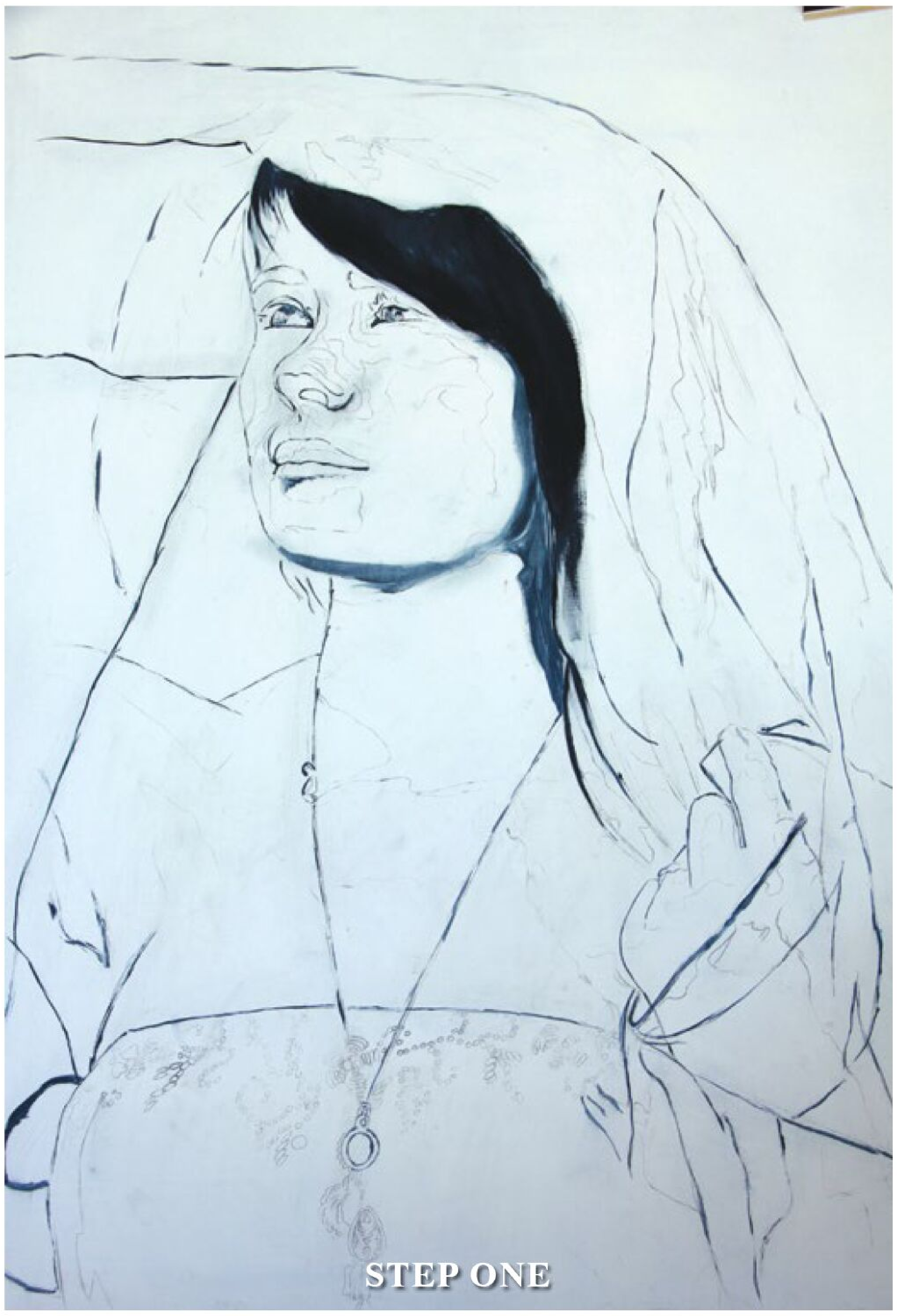
It's amazing to see the finished painting emerging from the first detailed steps.



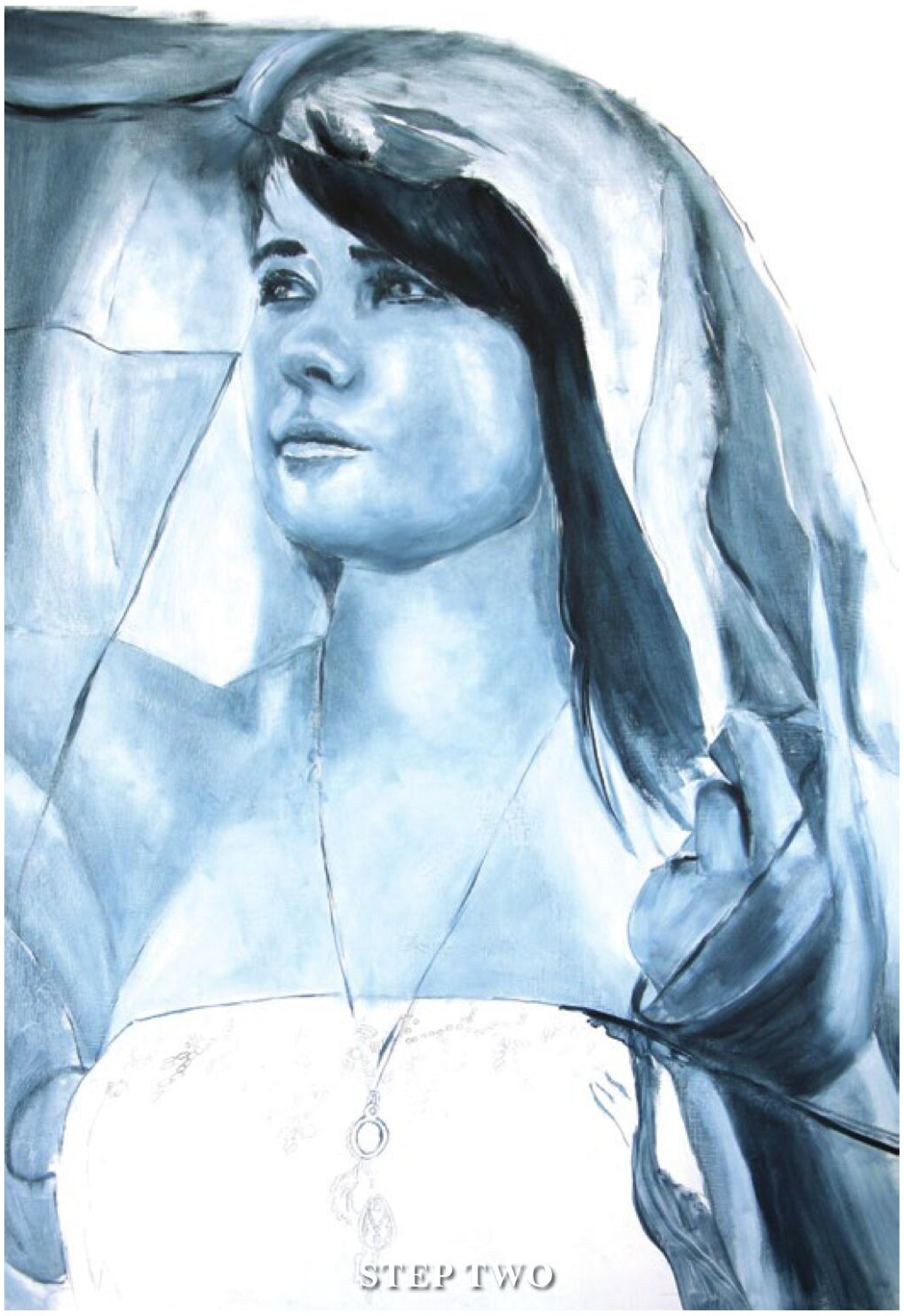
FINAL STEP

MATERIALS

- Primed canvas or board
- Brushes (flats, all sizes) very fine round brushes
- Odourless solvent
- Liquin Original
- Paints. Ultramarine Blue Burnt Sienna, Raw Umber, Alizarin Crimson, Indigo, Flesh Tint, Australian Grey, Terre Verte, and Zinc White.



STEP ONE



STEP TWO

STEP ONE

I begin by rendering quite a detailed drawing of the subject first in charcoal then very thin paint.

STEP TWO

I wash in the shadows using thin indigo to establish the values and tone and to create form.

STEP THREE

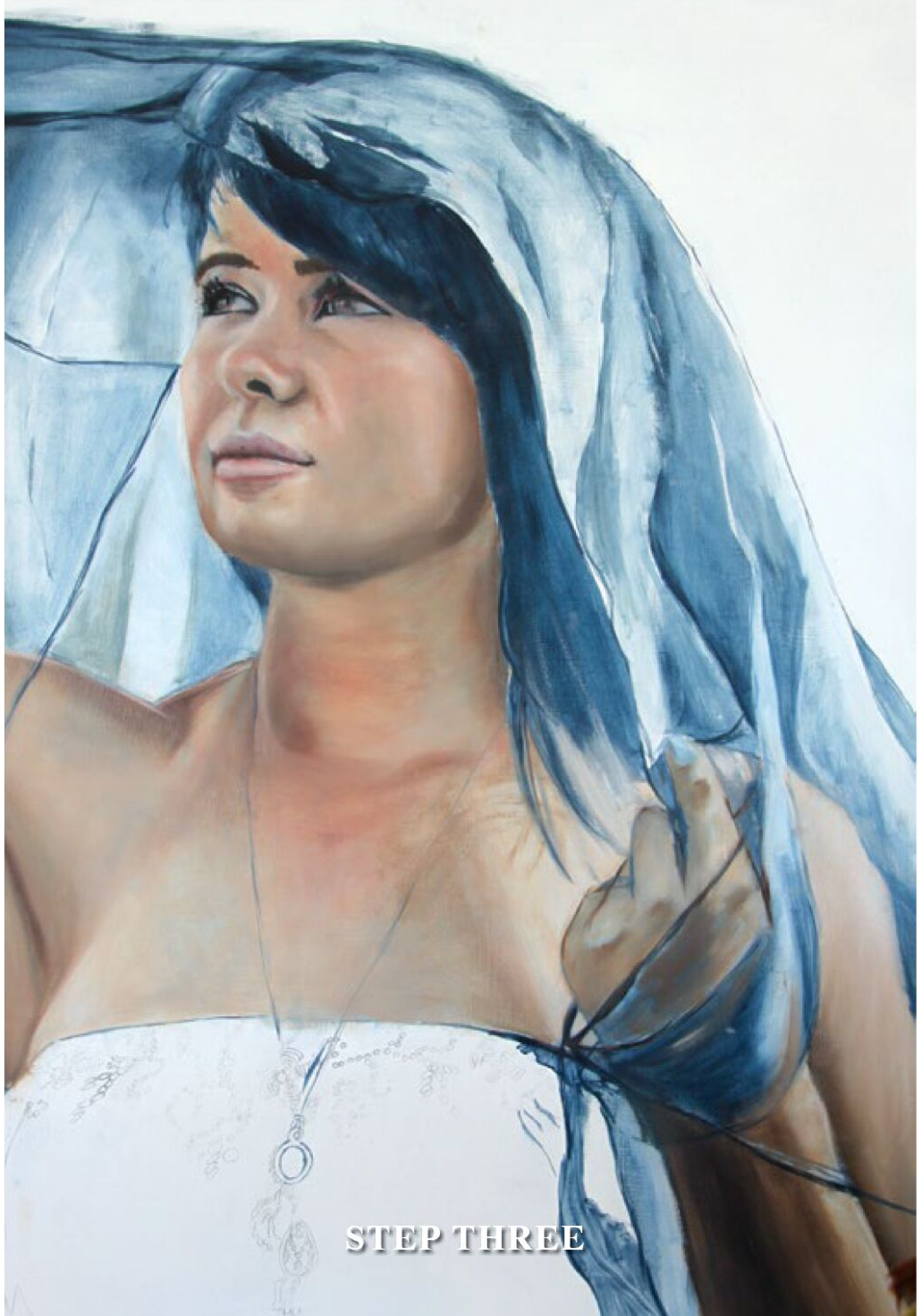
Add first coat of colour going from darks to lights using paints still quite thin. Allow time to dry well between each coat.

STEP FOUR

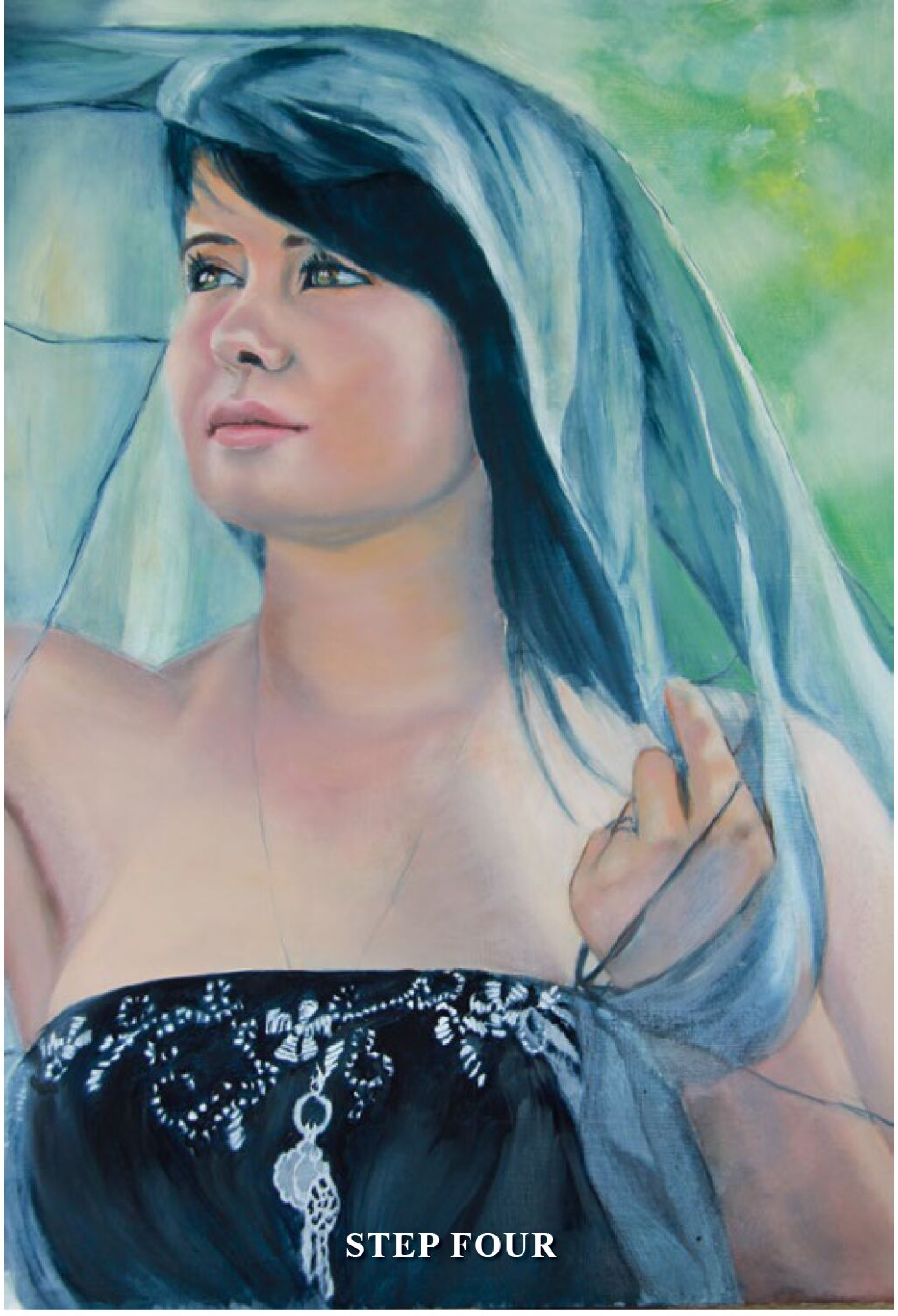
Second coat of colour is added using thicker paint in light areas blending edges. I started the first coat on background and dress.

FINAL STEP

Second coat of colour is added to background. Dark



STEP THREE



STEP FOUR

glazes were added to shadowed areas and thinker paint used for highlight. Add highlights to the veil using the palette knife. When complete and dry coat with liquin. ■

ARTIST'S HINTS AND TIPS

- Try to have a clear image of what you want to paint, as a bad photo will only produce a bad painting.
- Paint as often as you can, make time even if you don't feel like it.
- Follow your own instinct on the painting you want to do. You have to love your subject.
- When painting in either oil or pastel I always work from dark to lights.
- Often stand back from your work.
- Read art books and magazines for inspiration.
- Practice - lots of it.
- Try to paint subjects a little out of your comfort zone.
- Never stop learning.
- Have someone give constructive criticism. They often see what you don't.

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Angela "Miss M" Morrissey
Painter/Poet/Printmaker/Photographer

Award winning artist Angela "Miss M" Morrissey, has many achievements including her artwork being selected to be part of the Vision Australia 2010 calendar and diary. Her photography was also selected to be part of the Pink Lady 2011 Calendar. Miss M is offering summer specials for 2012 including CD cover design and gig photography.

She also offers an art (drawing and painting) and foreign language (Japanese, German and Indonesian) tuition service in Bendigo. Give her a call, send an e-mail or check her out on MySpace and Facebook.

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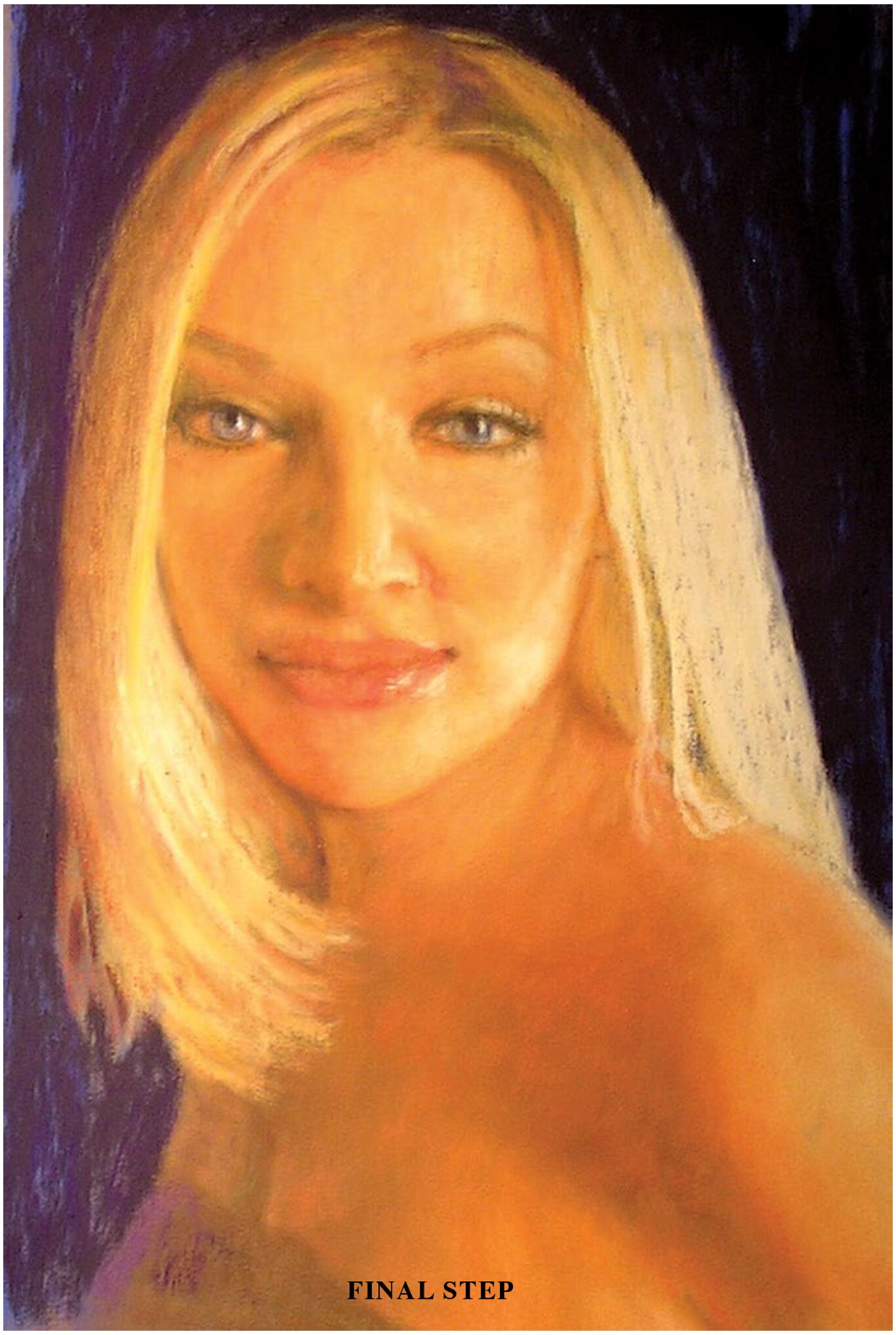
Katie

Contributed by Lyn Felsman

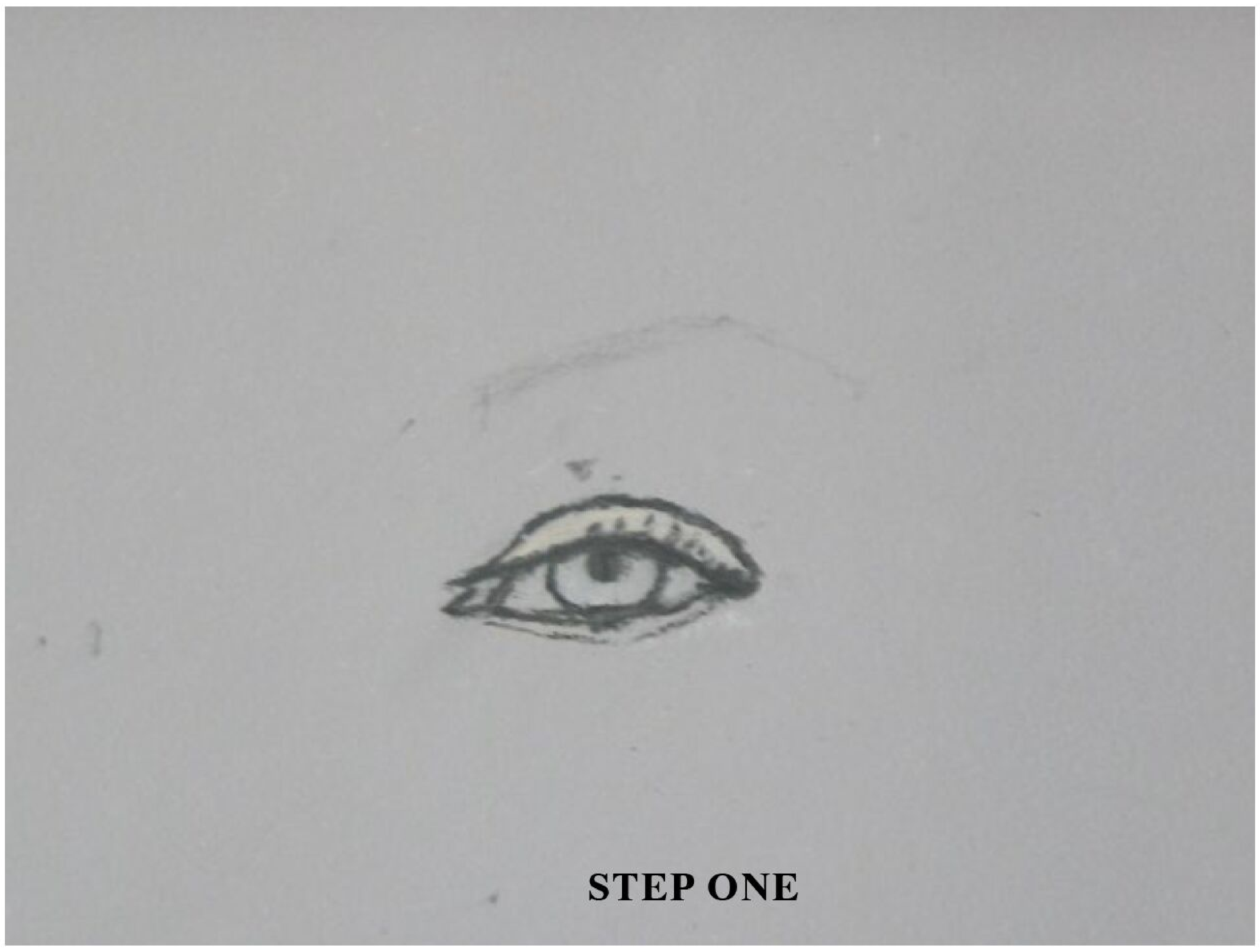


FINAL STEP

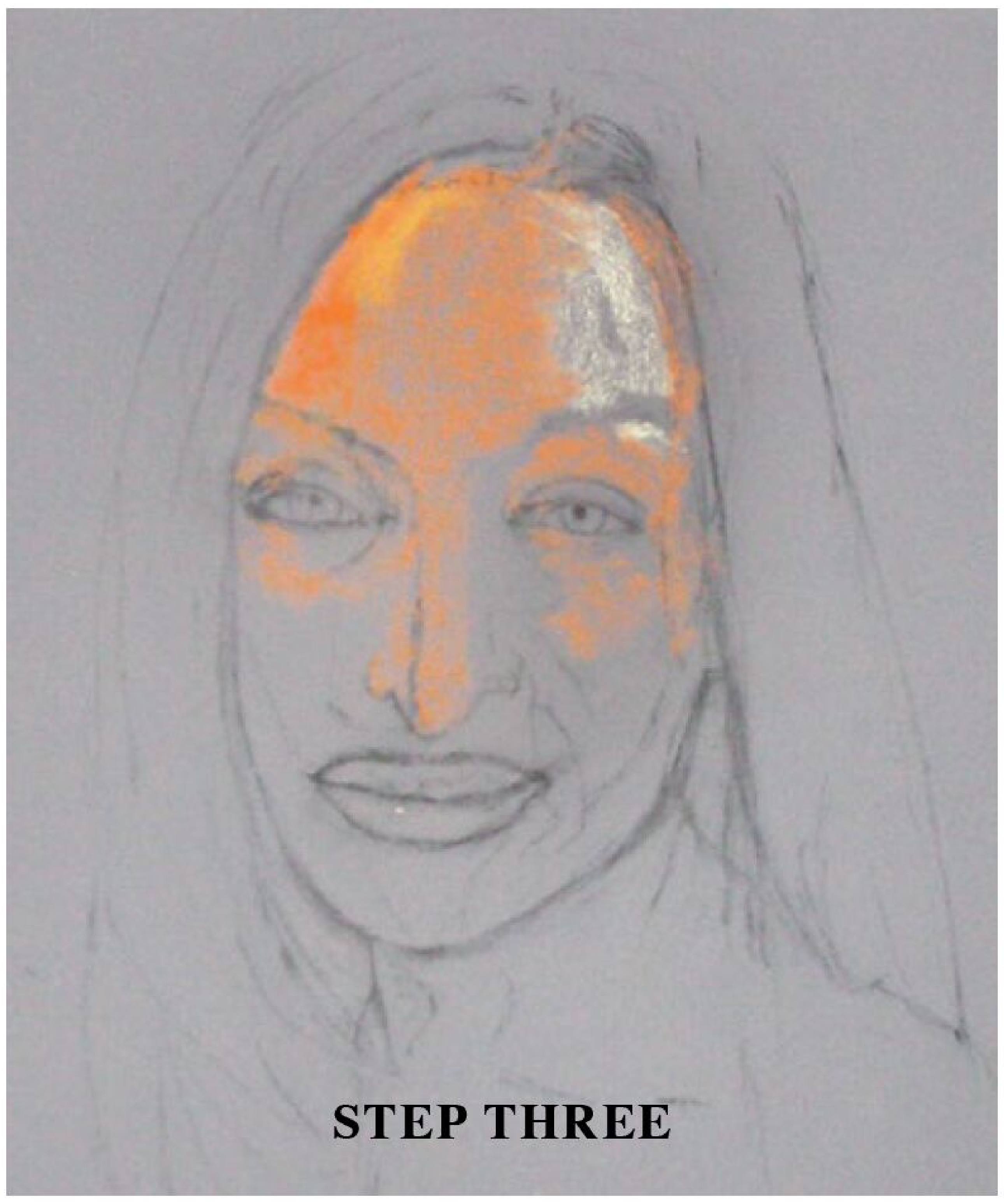
MATERIALS

- Colourfix pastel paper – Grey or Black.
- Charcoal for sketching up the portrait (if using Black pastel paper, use a light pastel pencil).
- Schminke pastels: Orange Deep; Permanent Red 1 Pale; English Red; Burnt Umber; Ochre Light; Lighter Ochre (for highlights).
- Pastel eraser.

This artist employs a trademark emphasis on tonal values – seeking the lightest and the darkest parts of her models. She always looks for the light, and where it is hitting the subject.



STEP ONE



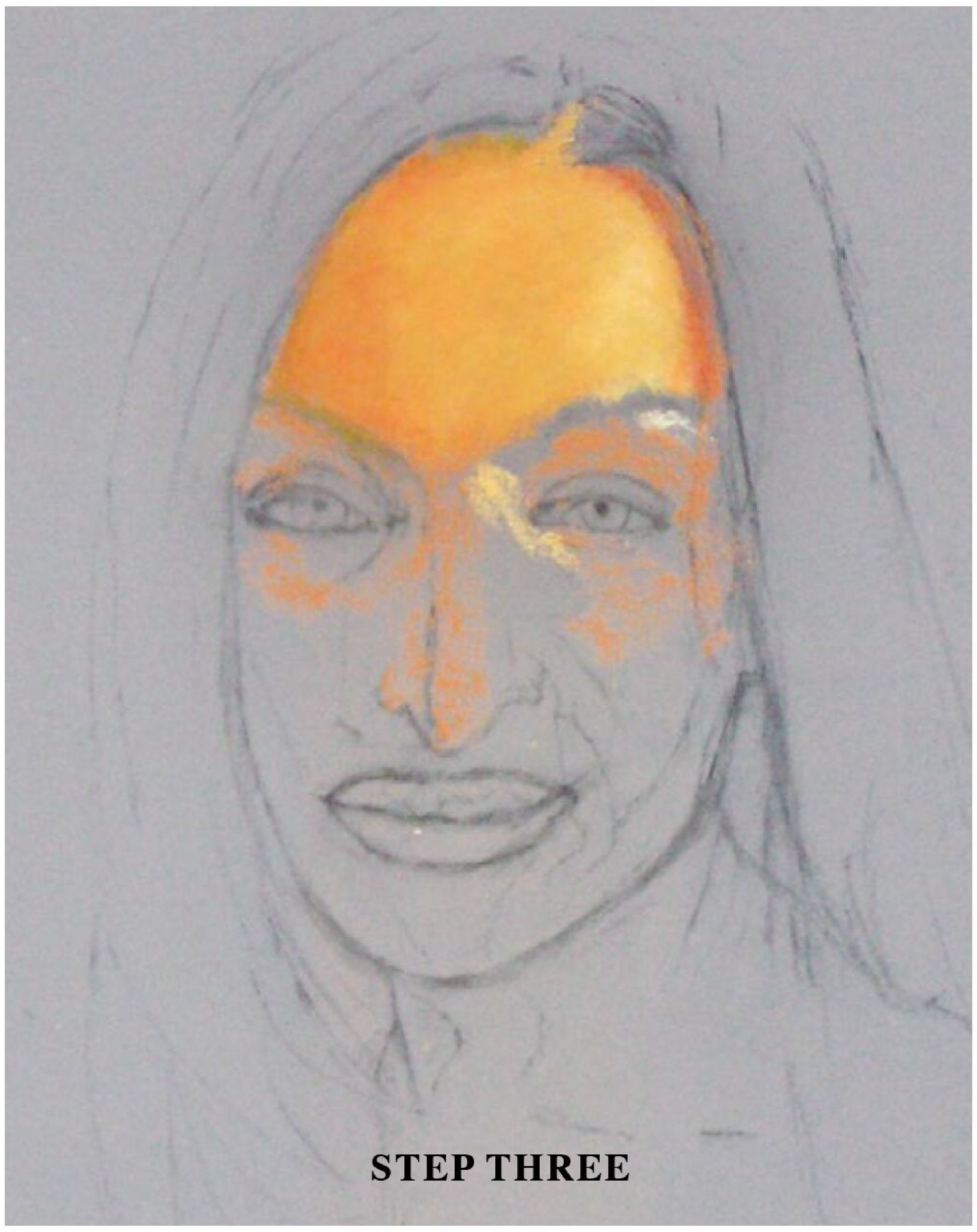
STEP THREE

STEP ONE

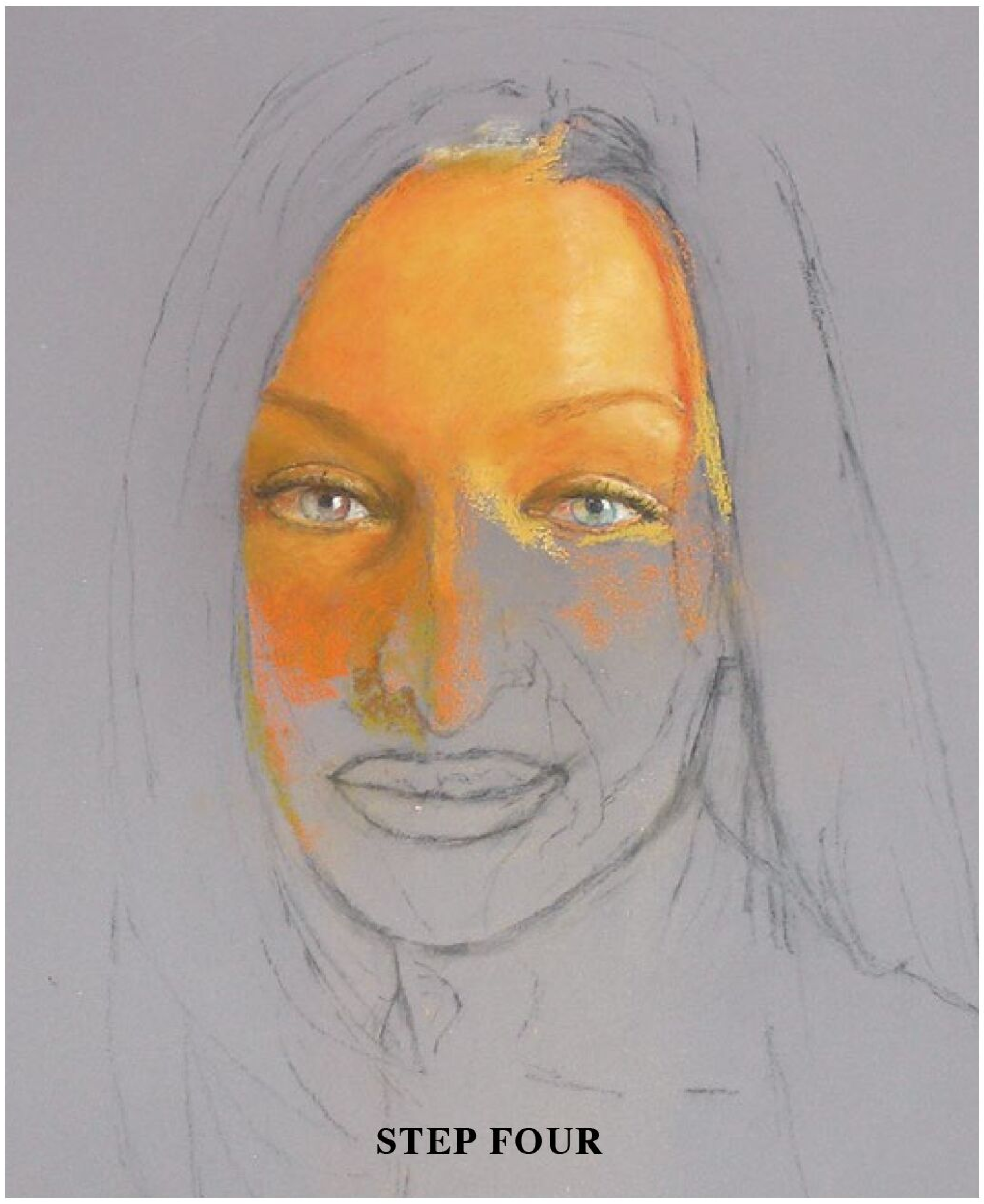
For my facial portraits, I sometimes start with one of the eyes. This then gives me something by which I can measure everything else on the face. There are many other ways of drawing up portraits of course – and each teacher or pupil will have their own way of doing it.

STEP TWO

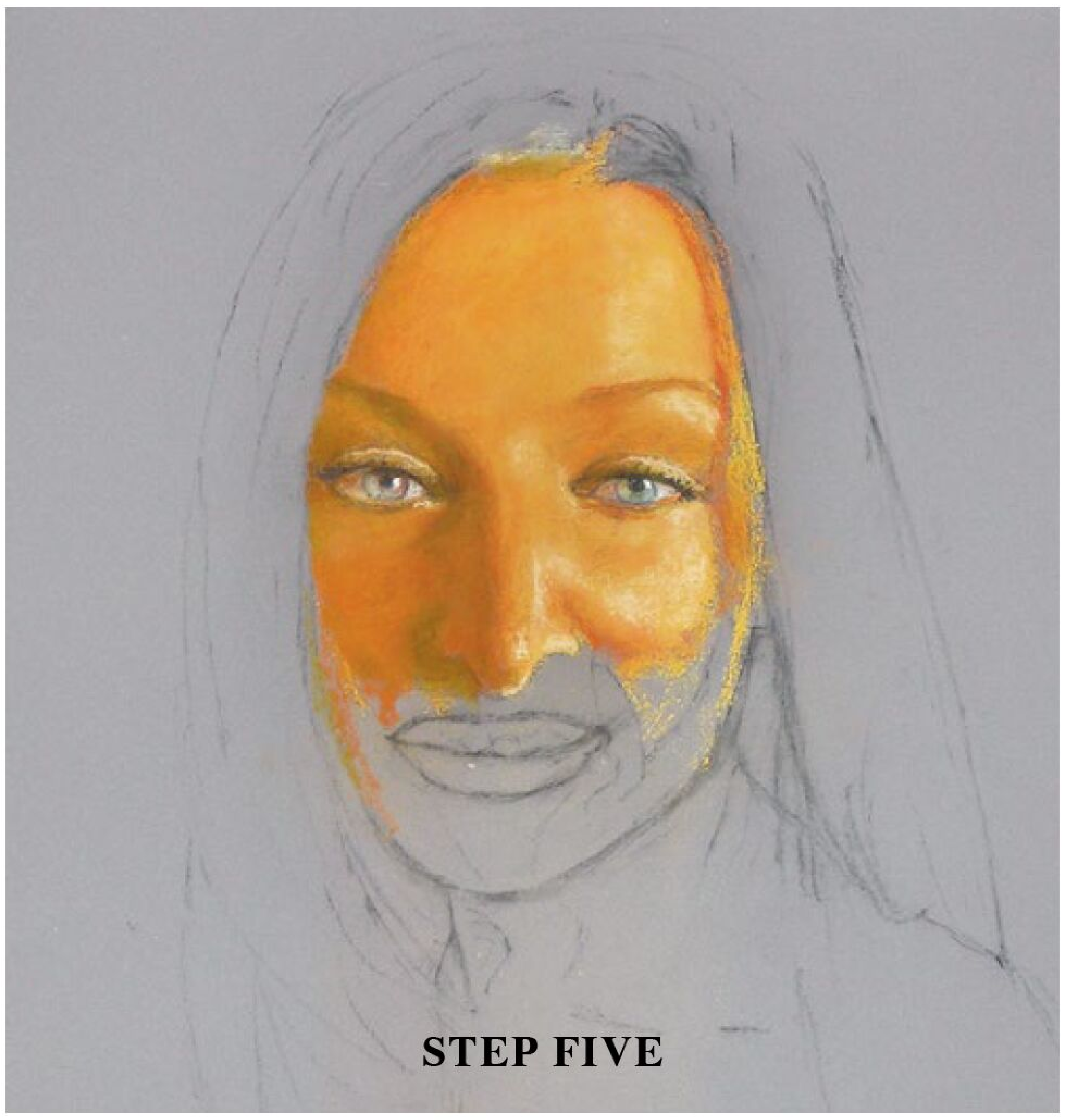
My finished drawing. I go over it to make sure that everything is lined up correctly. I will make allowances along the way when I get the colouring in place. Most 'front on' portraits are easier to do, as they usually have the eyes an eye-width apart; the side of the nose in line with the corners of the eyes; and the corner of the mouth in line with the pupils of the eyes. Look at angles of lines relative to other lines. Sometimes looking at things upside-down and drawing them from that angle can be helpful. I noticed with my model that the left eye would probably need adjusting as I progressed.



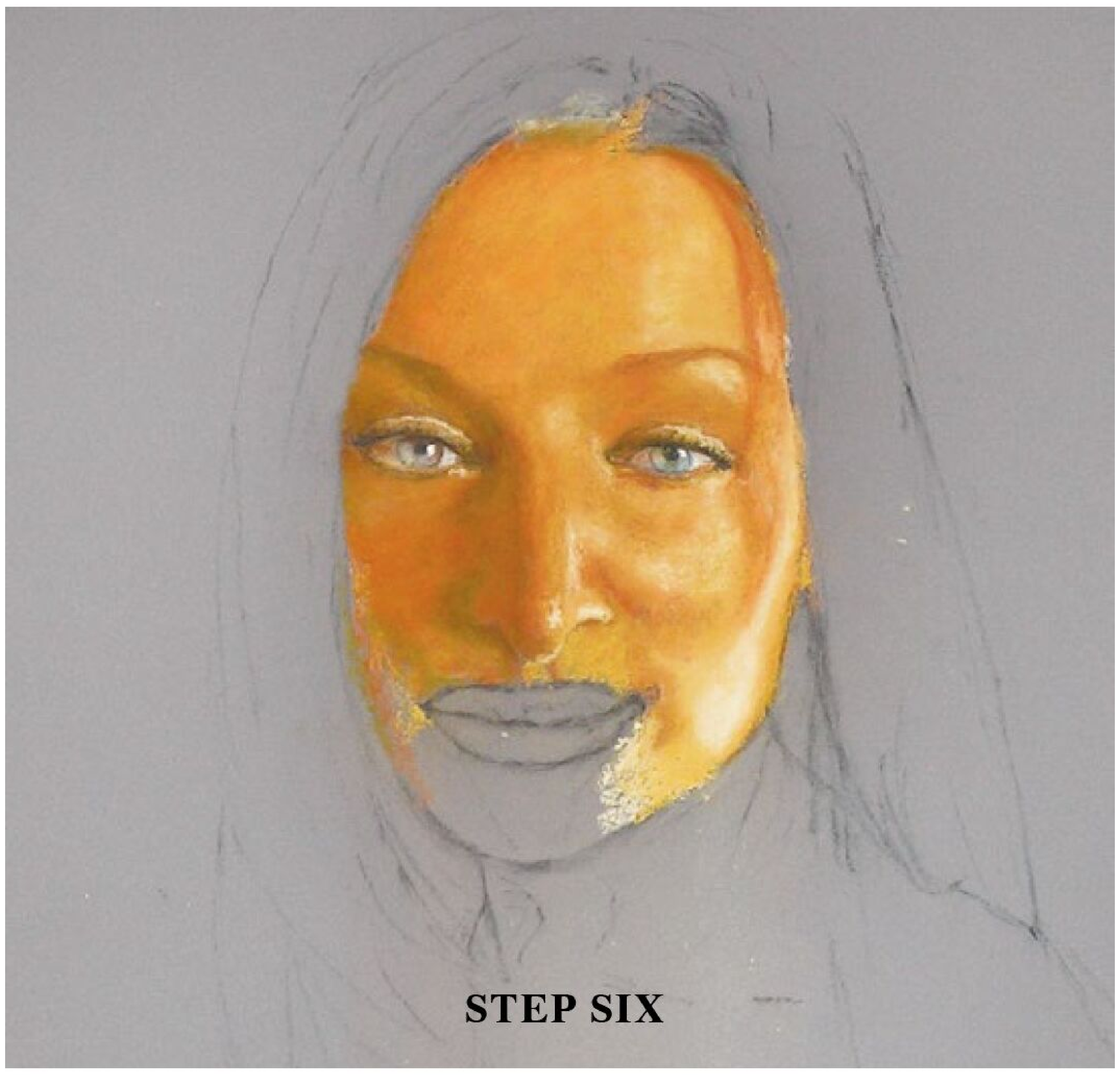
STEP THREE



STEP FOUR



STEP FIVE



STEP SIX

STEP THREE

I start to pastel in some of the tonal values of the forehead. I do not blend the pastels together with my fingers, but rather blend with the ochre pastel over the top of the blocked in colours – this gives a very full and soft look.

Keep building up with the pastel, adding the colours until you are happy with the finish.

Having said that, sometimes I do touch the pastel (not rubbing) to help the medium fill into the paper.

STEP FOUR

I am now ready to do the eyes. My model has very translucent eyes and because of the strong light shining on her face, her eyes are very transparent.

Make sure that the eyes are correct in their appearance. Also there is, most of the time, a shadow under the lid – this stops the eyes from looking as though they are bulging.

There is nearly always light and shade in the eye itself. I put in the light colours of the eye first – white or yellow – and then look for the shadows within the eyes. Then I apply the main colour, be it blue or brown. There is always a light tone of the eye at the bottom or where the light hits the eye.

In finishing the eyes, remember to put white dots near the pupils (in this case), to make the eyes come to life.

Sometimes in a picture, one eye will seem larger than the other. Adjustments may be necessary but I sometimes do not do these until the end.

STEP FIVE

Having done the eyes, I now need to shade in the rest of the face. I am looking for tonal values – where is the lightest and where is the darkest part of my model. Also for any mid tones and anything else that may throw light on my painting. Sometimes in order to see the tonal values, squinting is good; or try putting a piece of paper with a square in it over the picture so that observing the tonal values is made simpler.

Always look for the light, and where it is hitting the subject. Where there is a light side, there will always be a corresponding dark side and this provides the drama of the subject.

When using dark brown, I sometimes add a touch of dark orange to give the shadow more colour. Soft pastels like Schminke are good for this. Sometimes just a touch is needed.

STEP SIX

Now I proceed with the mouth and chin – looking all the time for the different tones as this makes the lips, mouth and chin all come together. My model has large lips, but that is how her lips are. When this occurs, bringing in different tonal values can help to suggest reality. Look once again for where the light hits the lips. Dark, medium and light tones bring the lips to life.

FINAL STEP

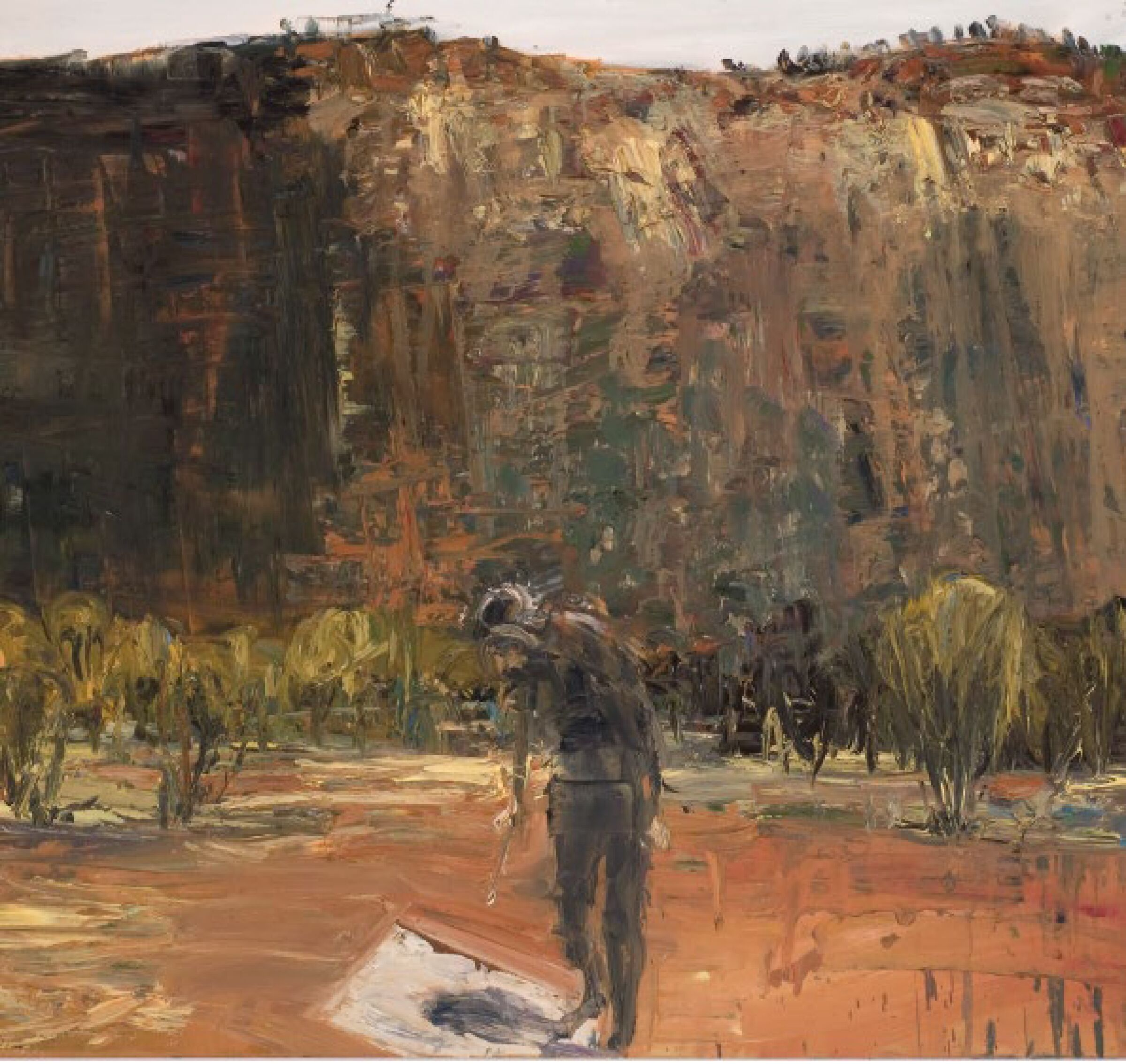
This is the finished painting. The hair is done in different tonal values; as are the neck and chest. Stand back and make sure that everything looks right. Sometimes standing with your back to the picture and holding a mirror up (and seeing your painting in it) can tell you if something is wrong; taking a photograph has the same effect.

The left eye needed adjusting and I made sure that everything else seemed OK as well.

To add a finishing touch, I darkened the background to make the model stand out more.

It takes time to master portraits and (in the beginning) heaps and heaps of practice … but the rewards are well worth it.

Pastel portraits are just beautiful. ■



EUAN MACLEOD. Alice. Archival Oils on canvas, 2006, 137 x 180 cm
Image courtesy of Watters Gallery. www.wattersgallery.com

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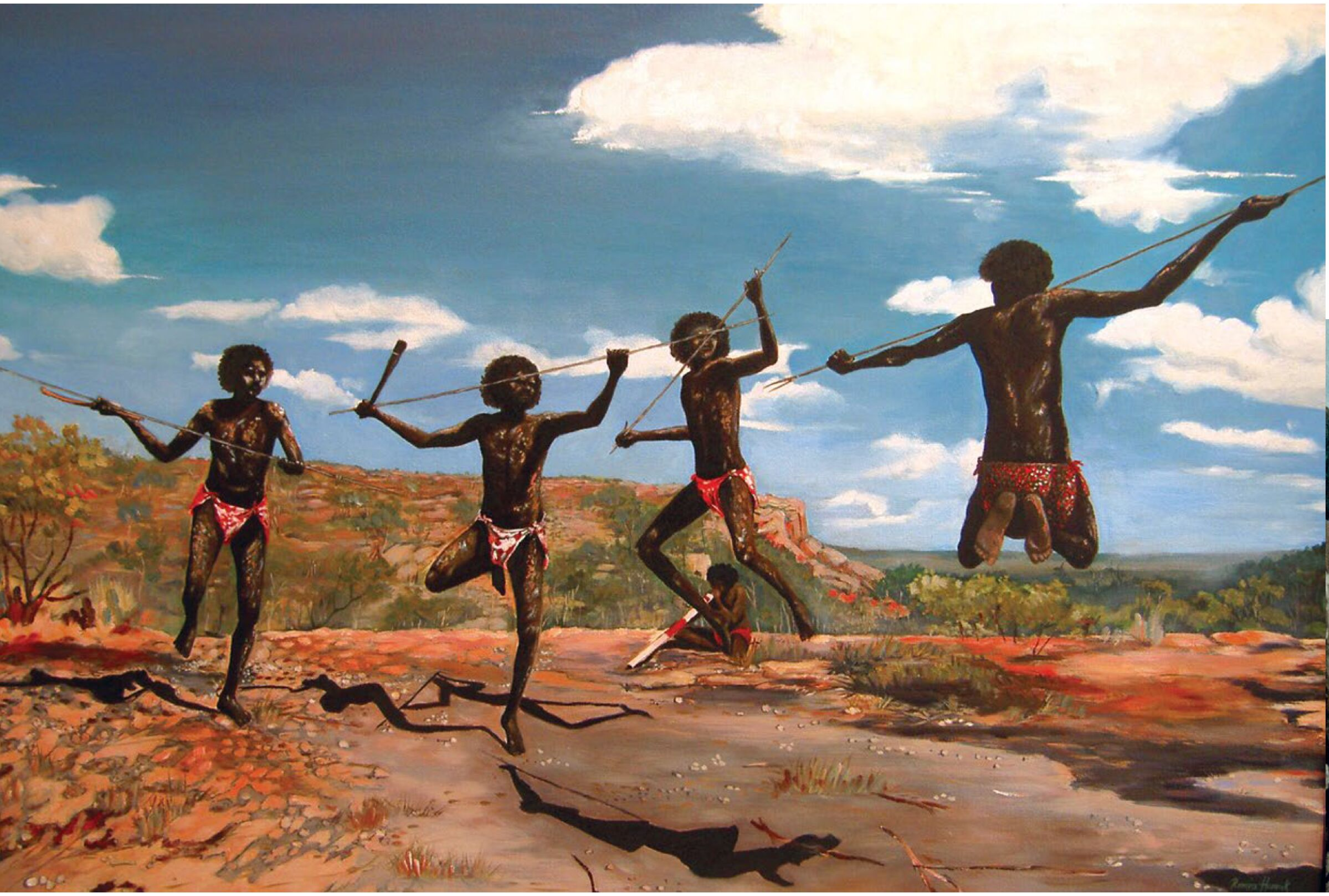
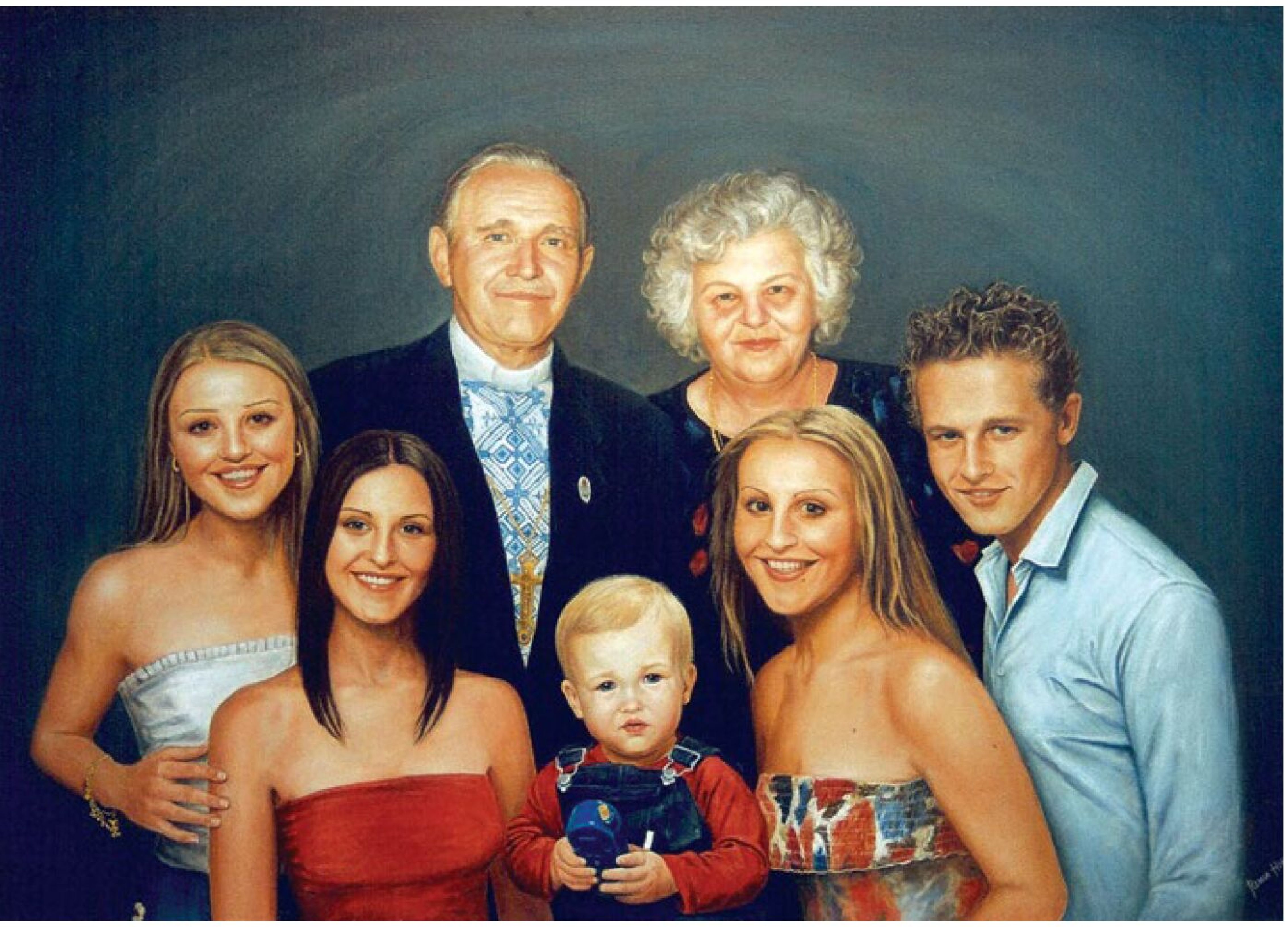
Remia Montayre Homuk

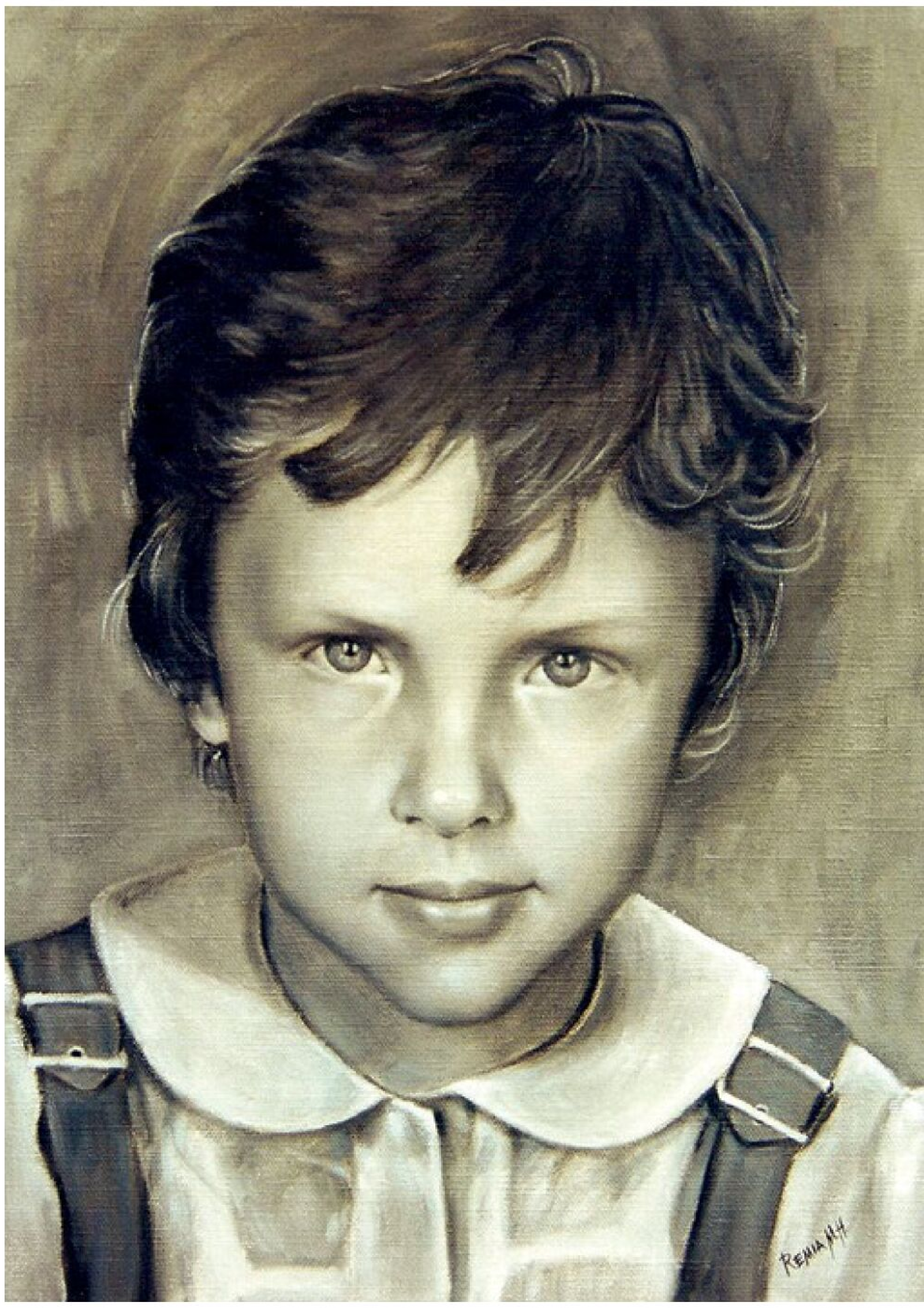
Painting Humanity

Edited by Trevor Lang

This portrait specialist uses her own eyes as her 'window to the soul' – capturing the feelings and emotions of her subjects on canvas.





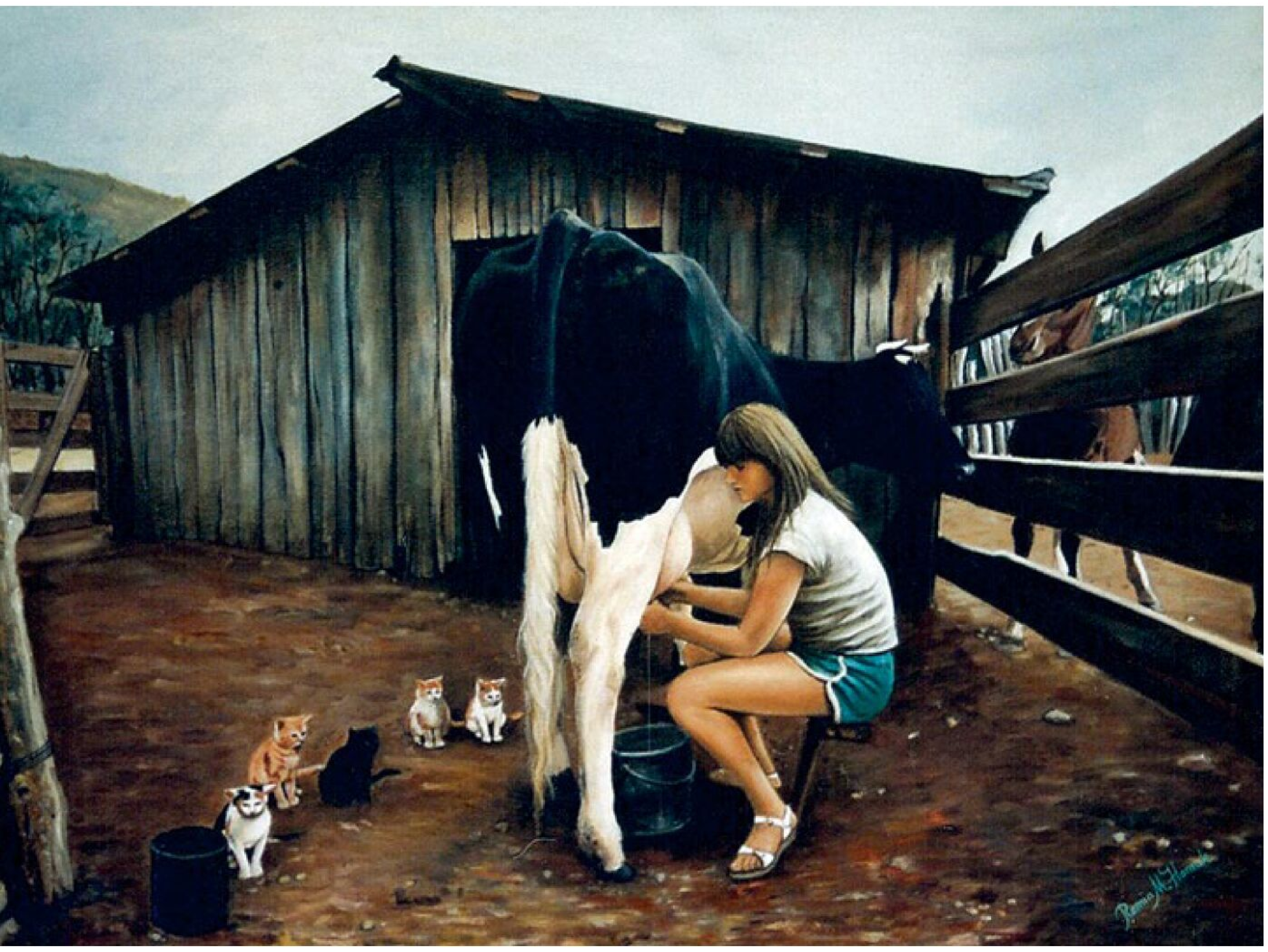


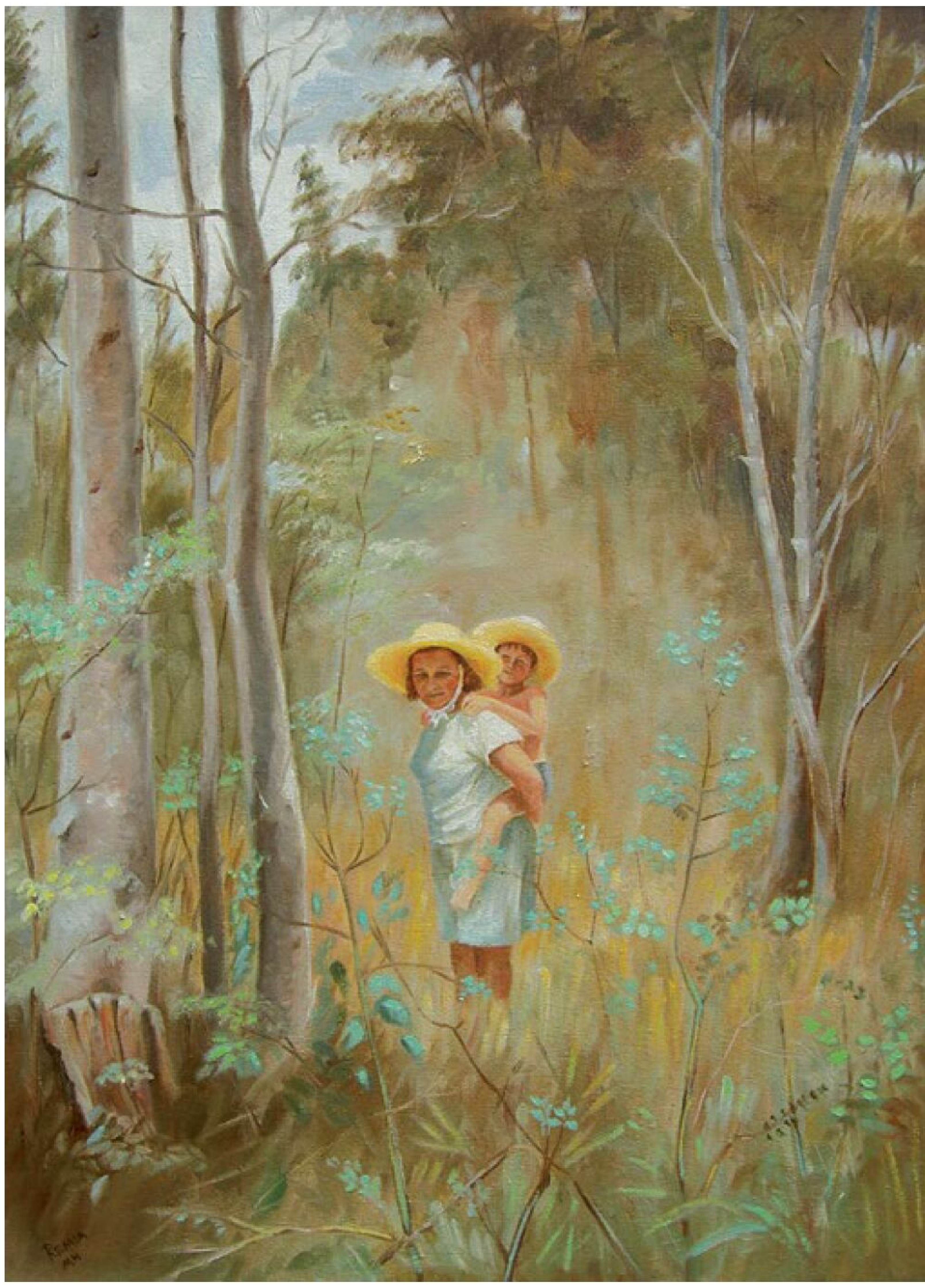
Remia Montayre Homuk is originally from the Philippines town of Sindangan, Zamboanga del Norte. After moving to Sydney in 1984, she married and continued to follow her clear artistic destiny.

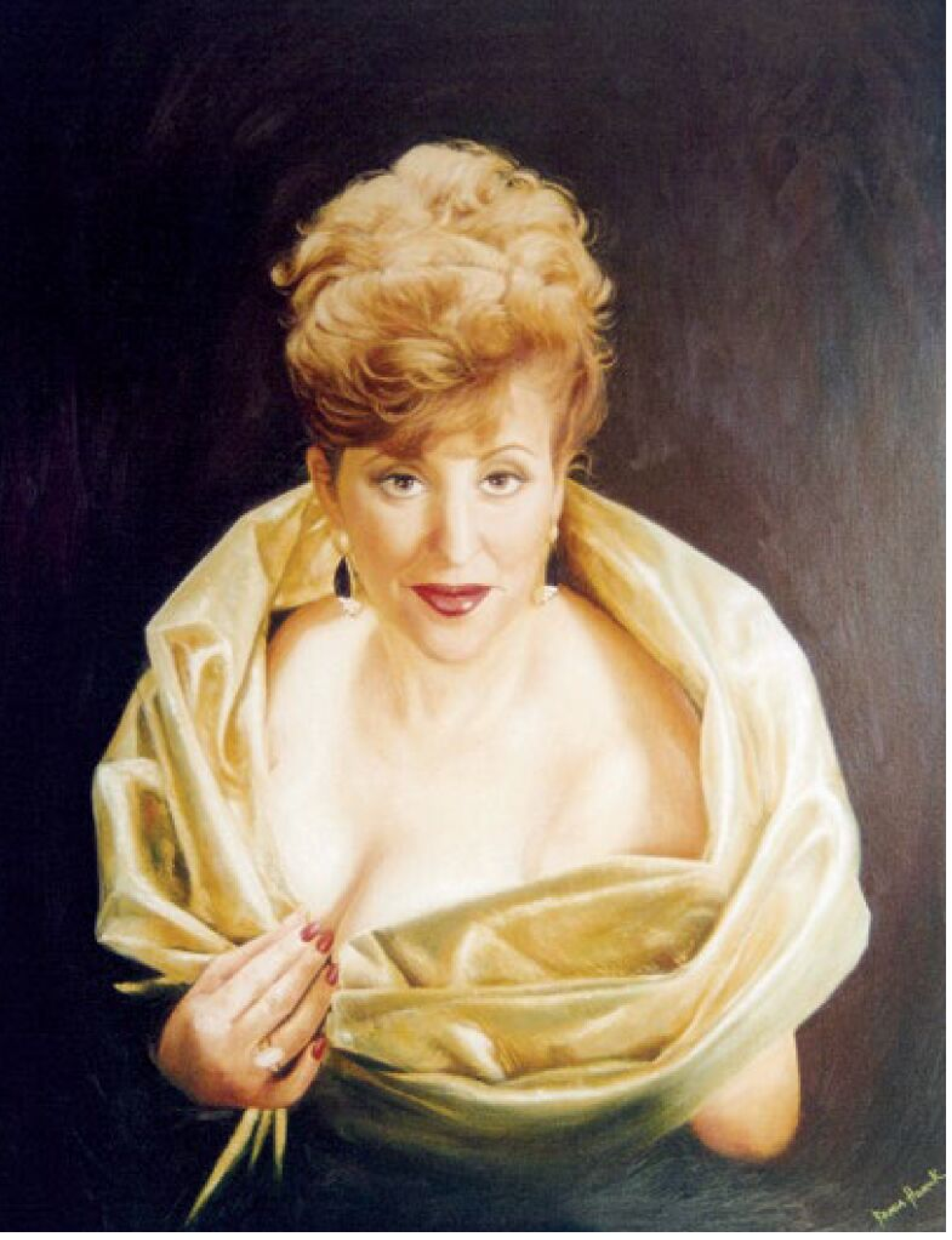
This lady is a natural artist. She was born with the artistic gifts that she has nurtured and developed. She began to draw human faces and forms at the age of three, and her talent grew with her through childhood.

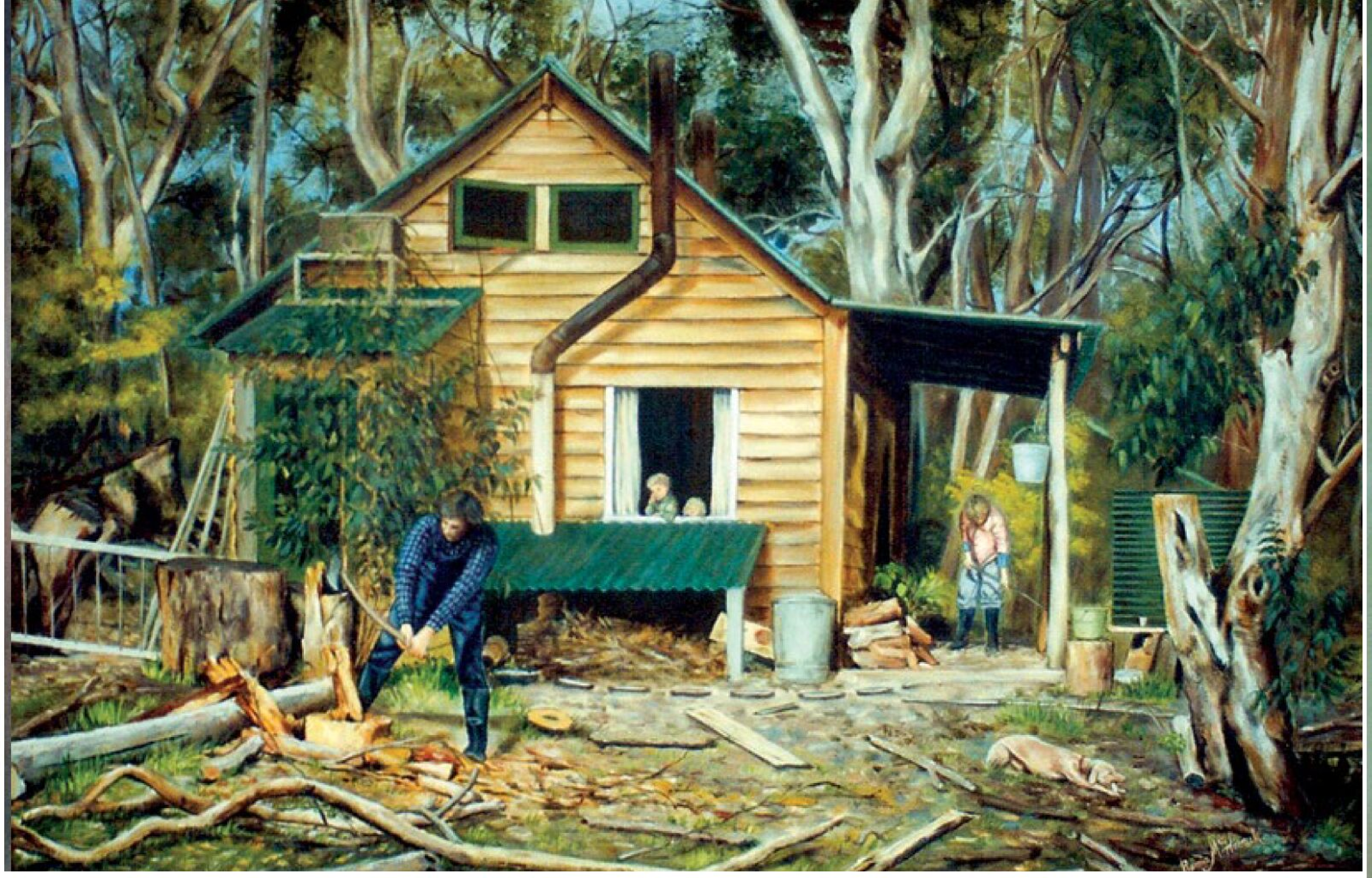
At the tender age of 15, Remia was commissioned to sculpt the Holy Family for a private collection.

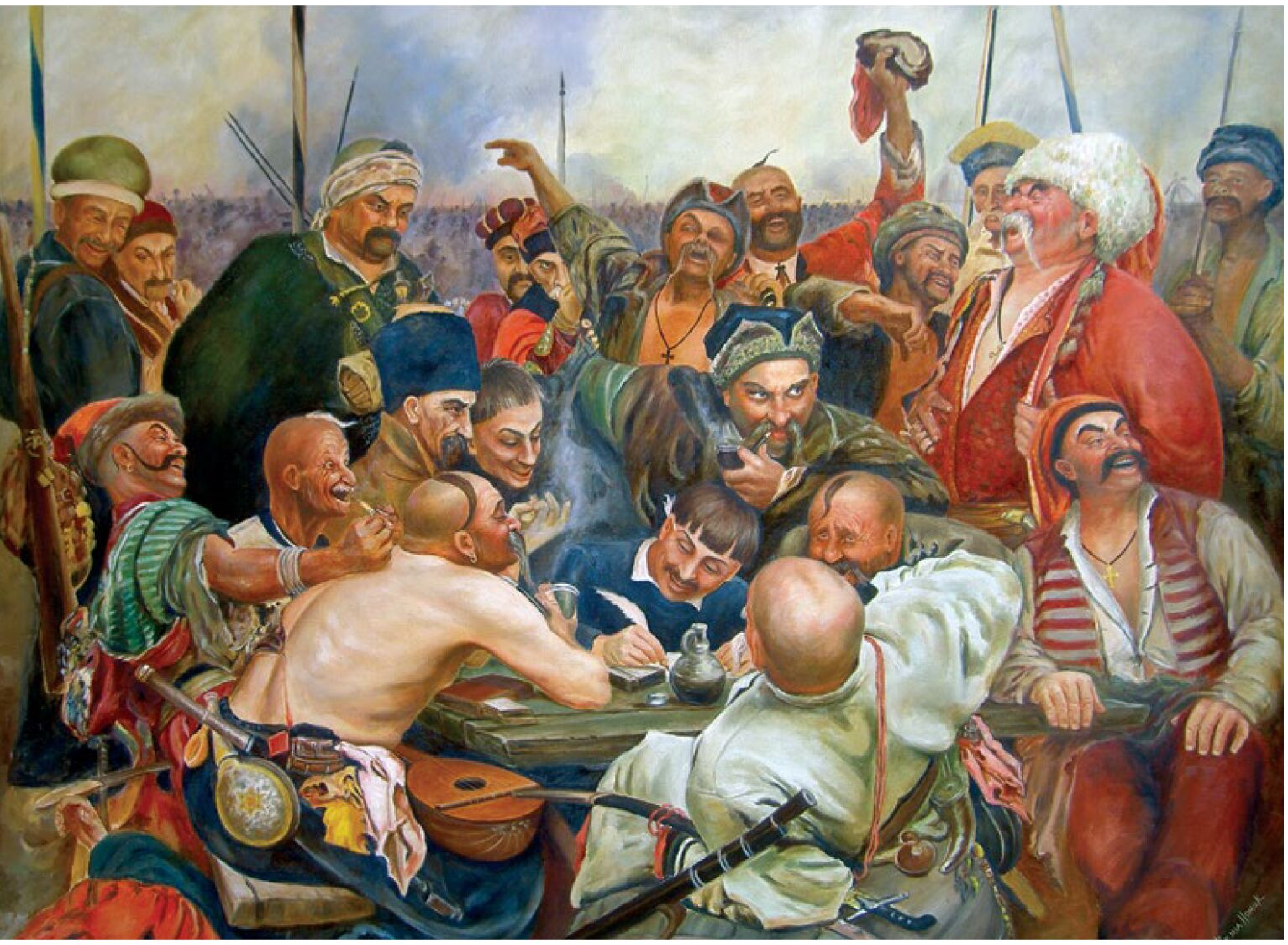
With an artistic family background, Remia Homuk enjoyed a fertile environment in which to grow her talents. Her father (a sculptor) encouraged her to study architecture. Her mother was a school teacher. Remia is also a guitarist – with significant skills in the performing arts. She

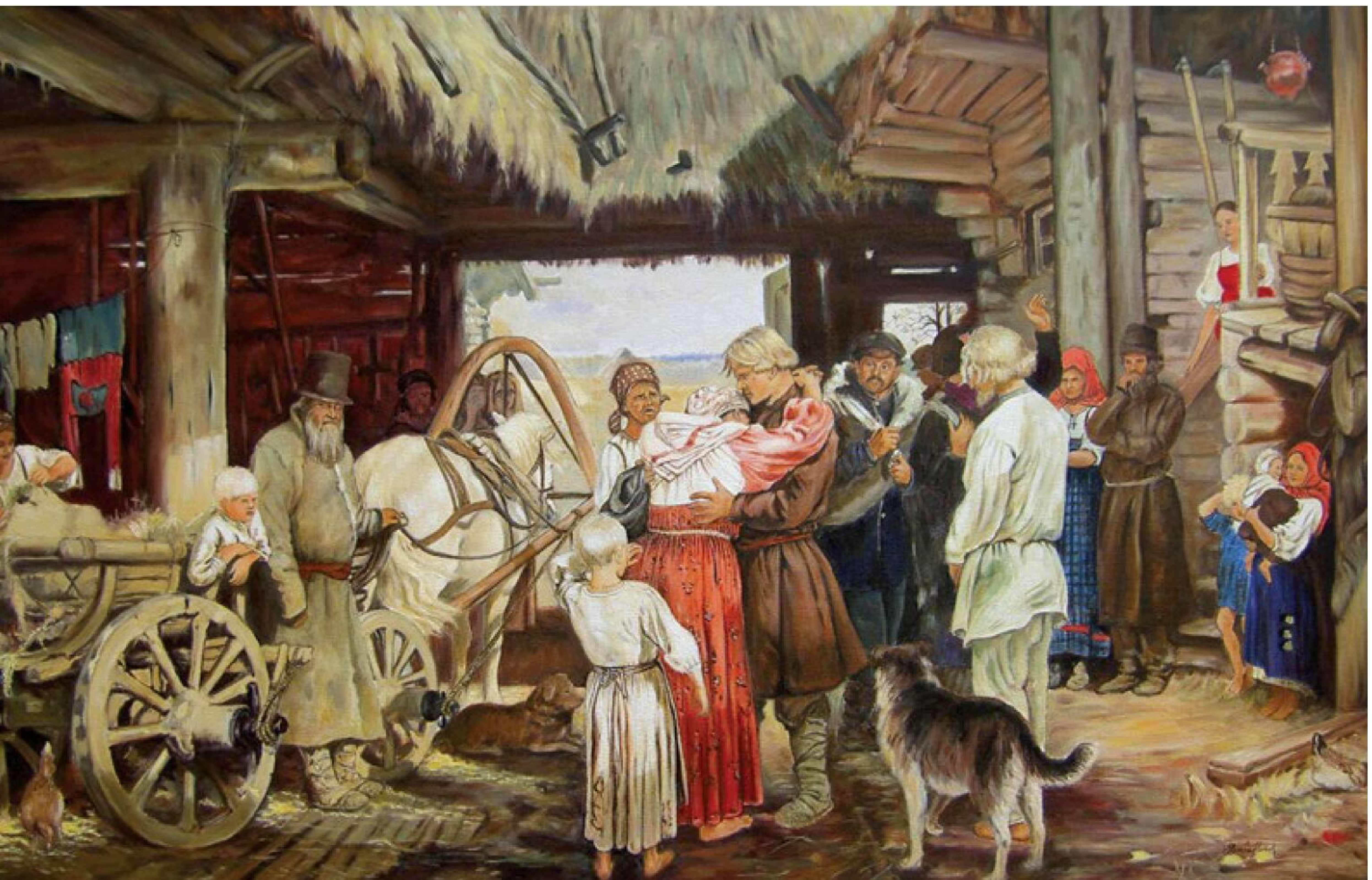












was a guitar playing member of the first all female band in Cebu; and spent two years performing in the Philippines and Japan.

A new life in Australia opened this artist's eyes to more vital influences. Here she became interested to learn different artistic techniques. Delving into numerous books and other resources, she developed her love for the works of renowned artists such as Caravaggio (from Italy) and Elya Repin (from Russia).

In 1989, Remia began to accept serious commissions. This was also the year in which she decided to specialise in portrait painting.

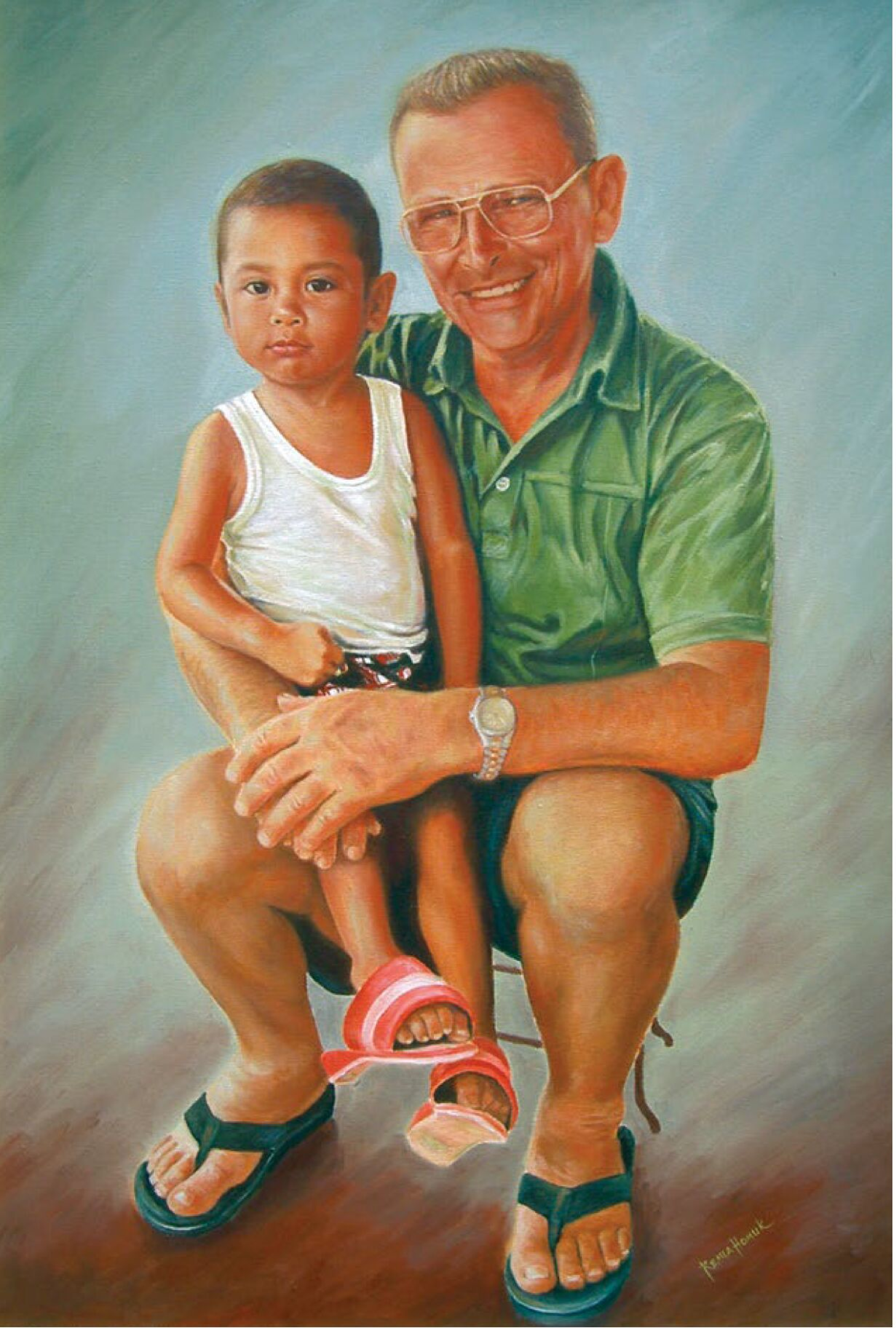
She loves to capture the feelings and emotions of her subjects with paint on canvas.

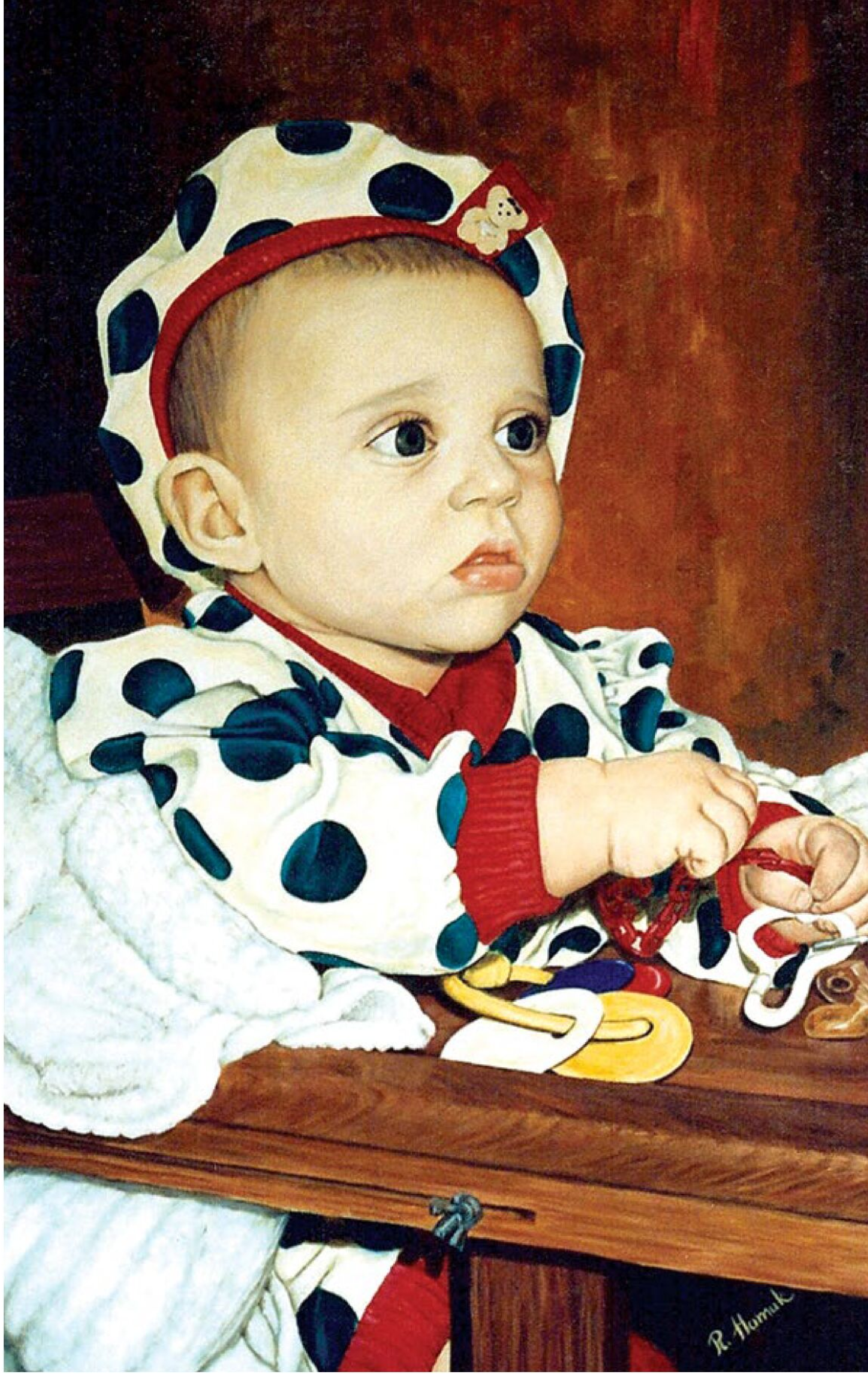
In May 1997, she completed a commissioned portrait of the Mayor and Councillors of her native home town – a work which was hung in the Municipal Town Hall in Sindangan.

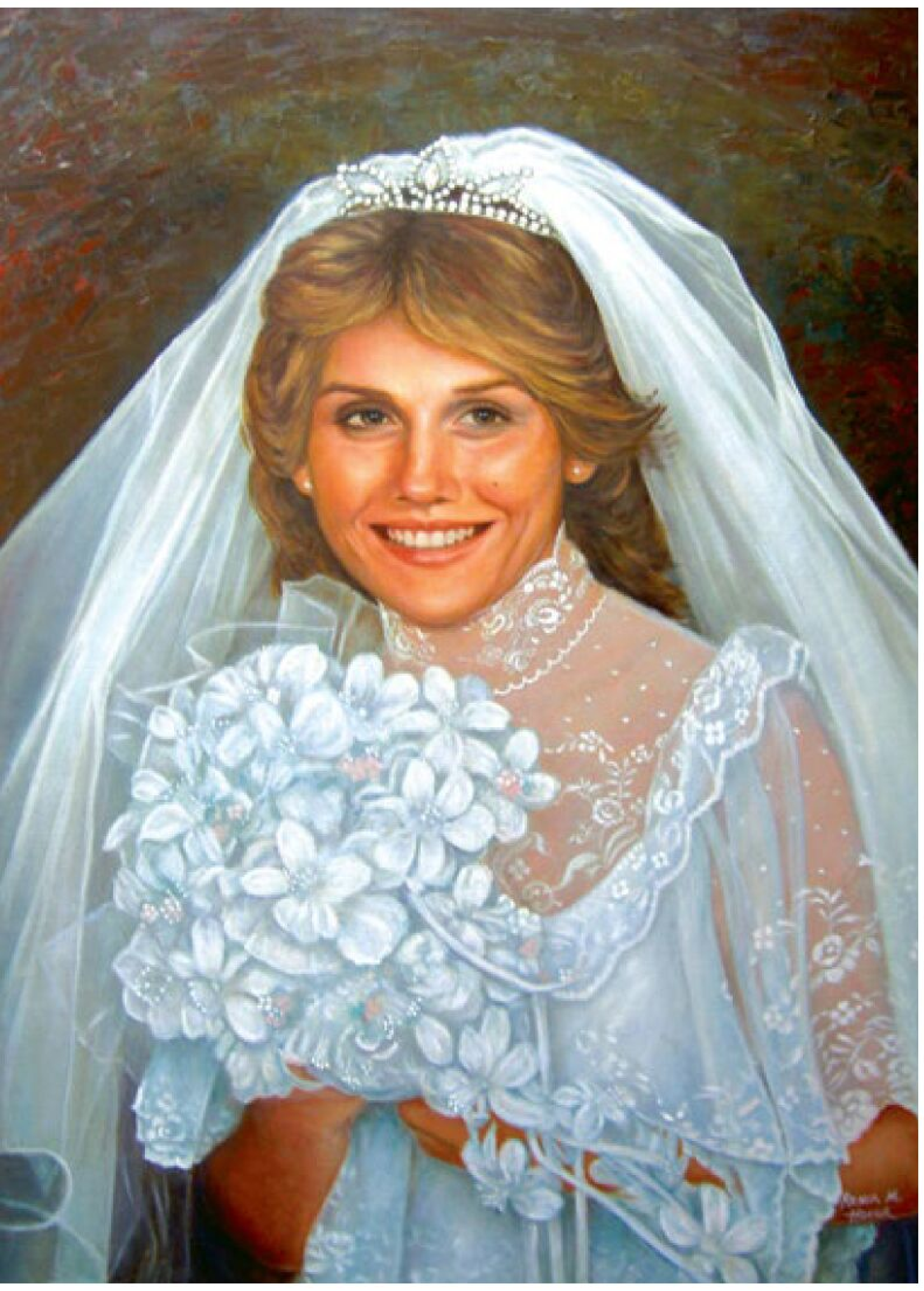
In August 1997, she joined 'Arts Alive'. This was promptly followed by her winning first prize in the 'Traditional' section of the 1998 Arts Alive Trophy Exhibition.

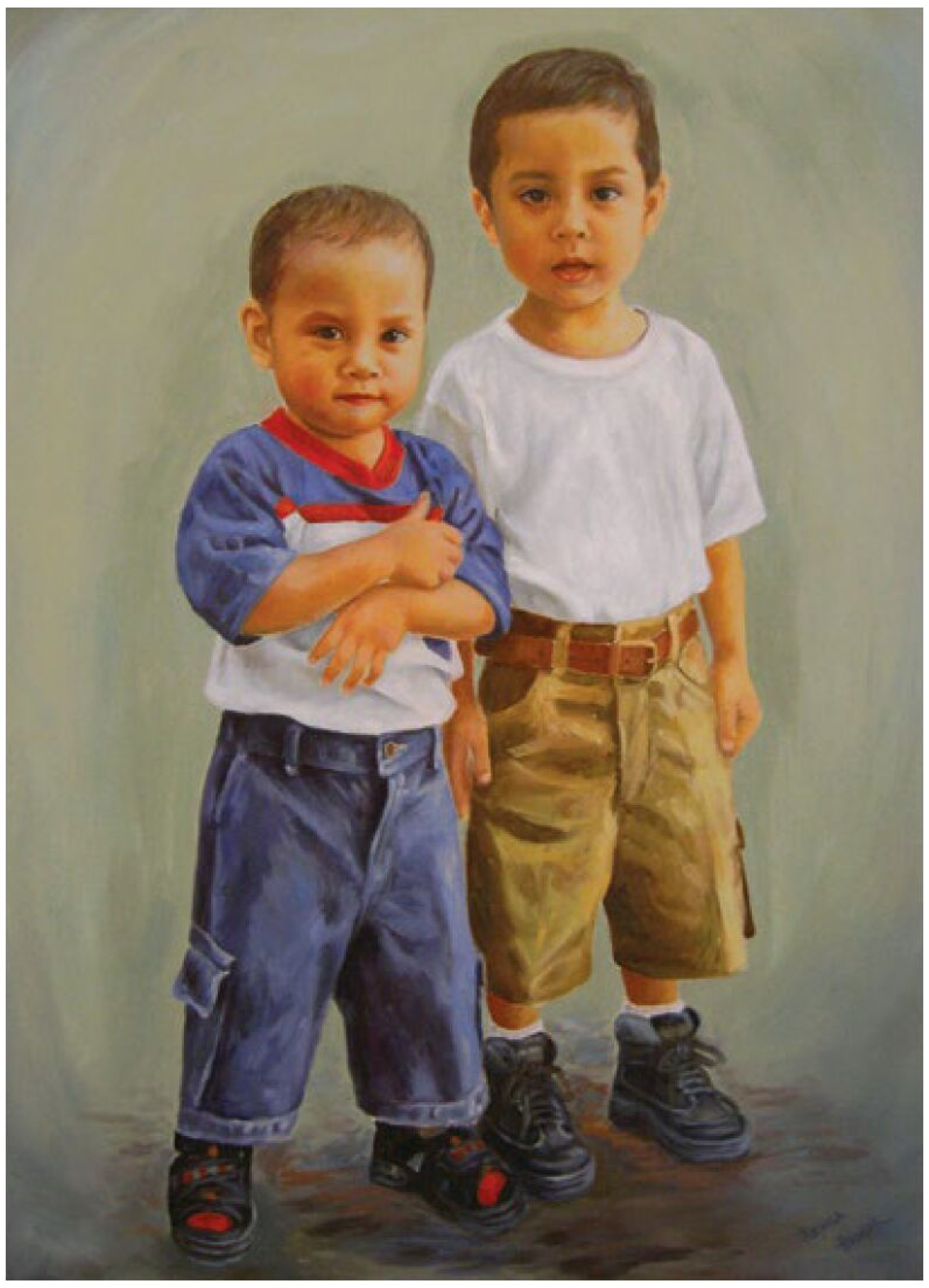
Remia Montayre Homuk continues to fine-tune her skills in the visual arts while she dreams of achieving her own unique style. With discipline and humility, she believes that success is possible.

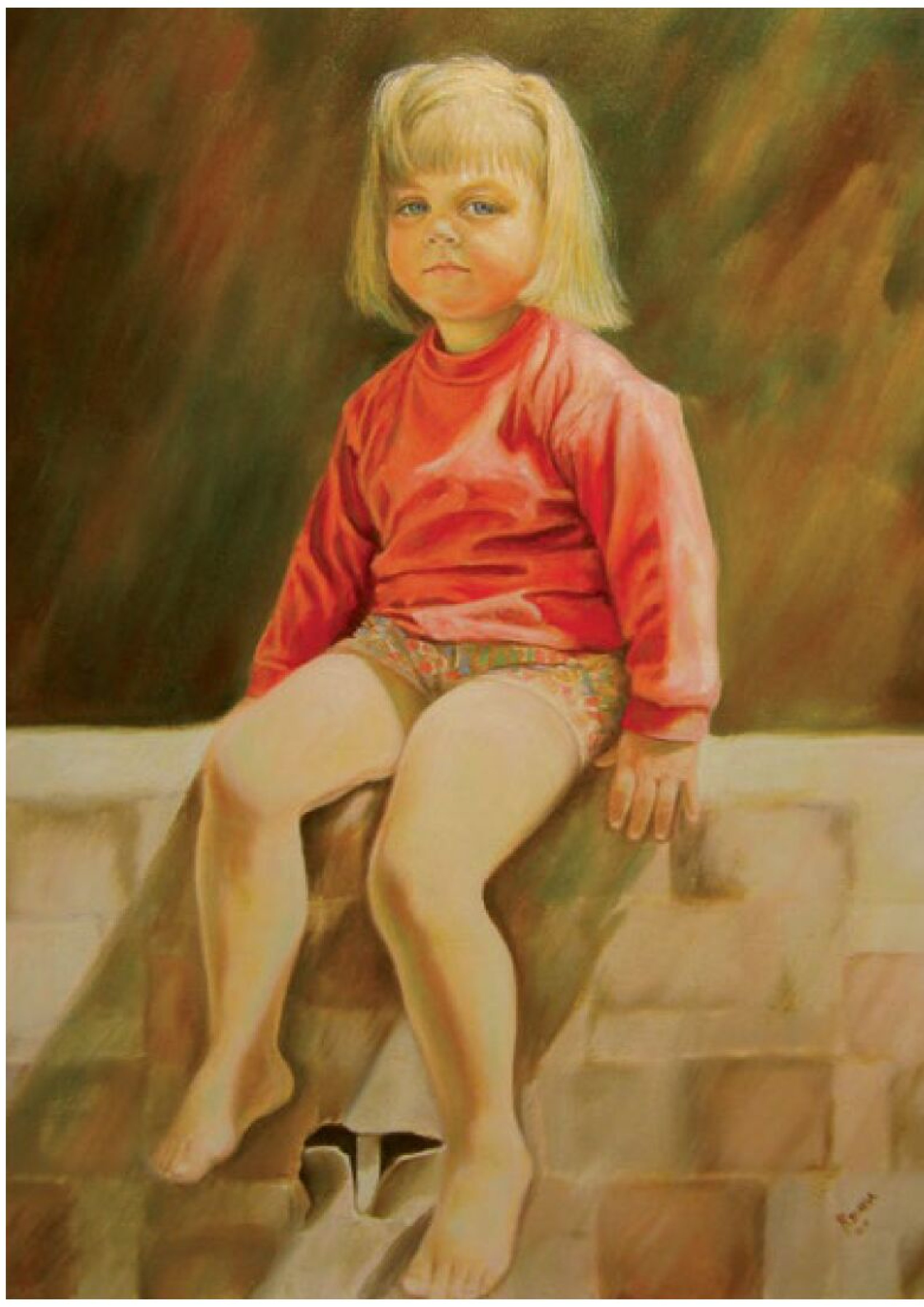
If success can be measured in a rich proliferation of masterful pictures, she has already achieved it. ■




R. Hornik



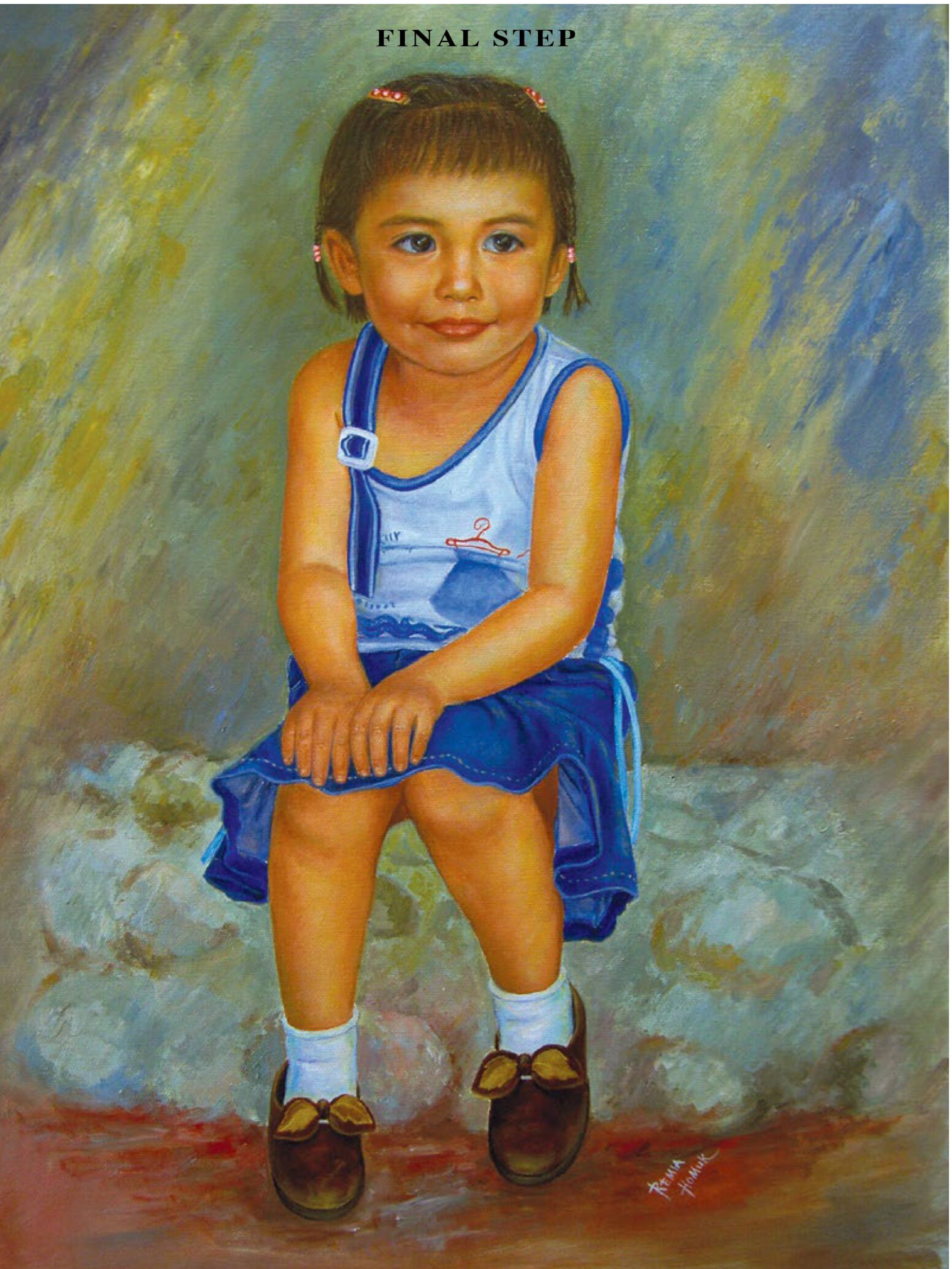




Acrylics and Oils

Just a Girl

By Remia Homuk

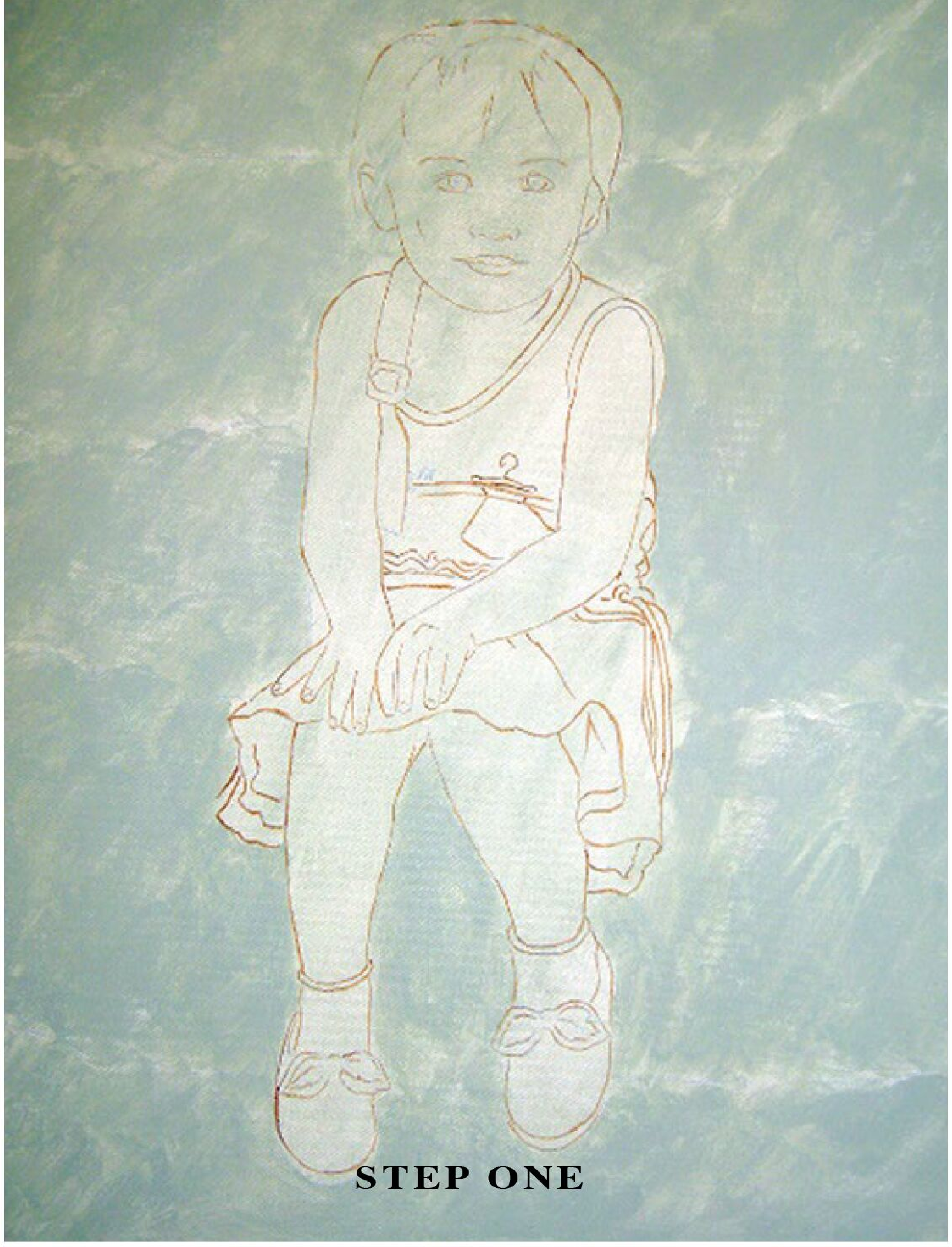


FINAL STEP

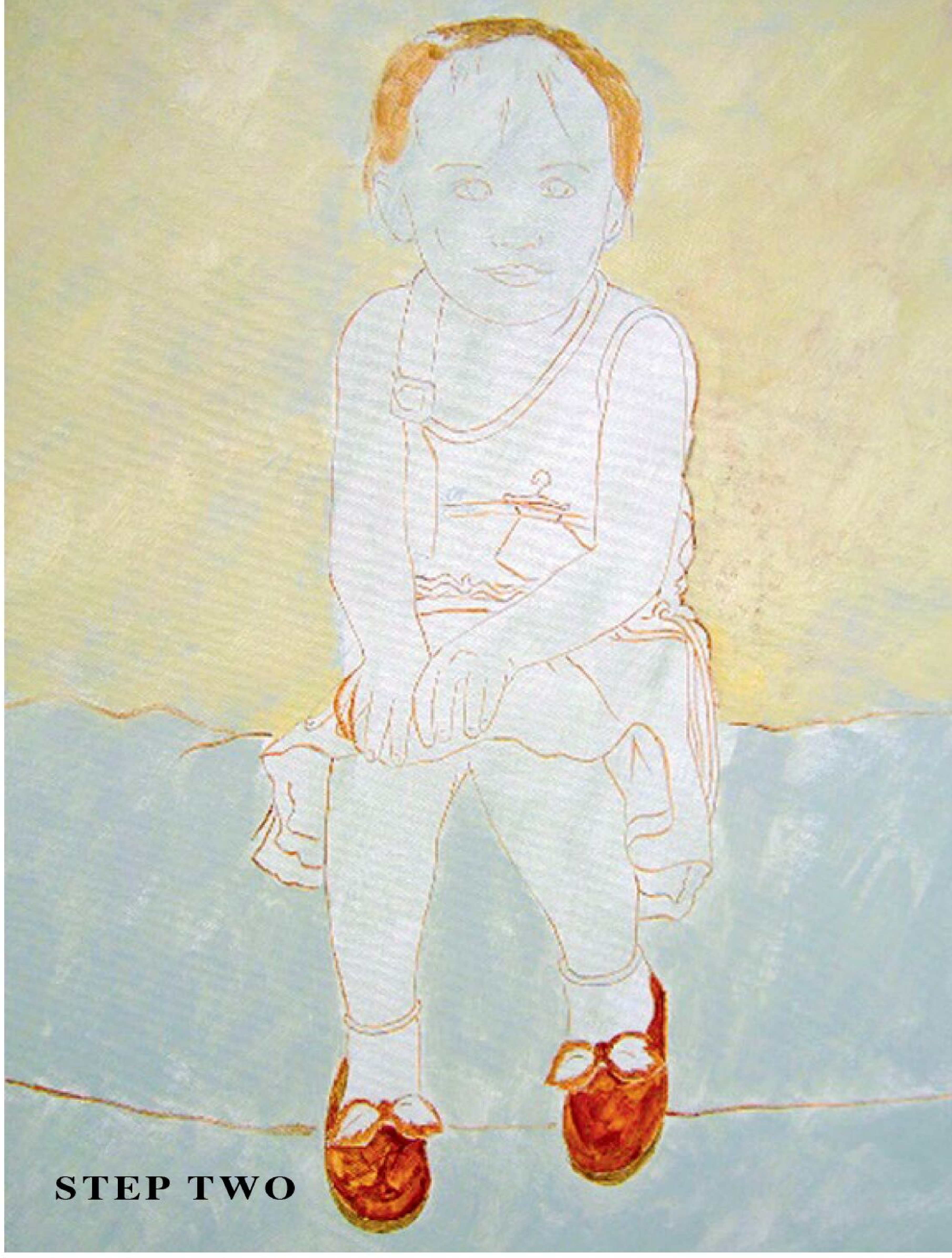
This portrait specialist enjoys listening to music while painting, because it helps her to relax and concentrate. She also believes that good natural lighting is very important.

MATERIALS

- Pure Cotton Duck Canvas – 18 x 24 inches. Triple Primed with Acrylic Gesso; acid free; staple free edge.
- Artists' Acrylic Paints: White; Yellow Ochre; Cadmium Red; Burnt Sienna; Raw Umber; Cobalt Blue.
- Art Spectrum Oil Paints (Professional Quality): White; Yellow Ochre; Cadmium Red; Burnt Sienna; Raw Umber; Cobalt Blue Deep; Viridian; Phthalo Blue.
- Various Artists' Brushes; Pencil; Palette Knife; Brush Cleaner; Water; Paper Towel and Rags.



STEP ONE



STEP TWO

STEP ONE

With acrylics, I undercoat the canvas roughly with a light blue mixture of White, Cobalt Blue and a touch of Yellow Ochre. I sketch my subject with pencil on tracing paper and transfer the drawing onto the dried canvas before outlining with Burnt Sienna.

STEP TWO

I begin painting the background using a mixture of White, Yellow Ochre, a touch of Burnt Sienna and a little Cobalt Blue (all acrylics). I also paint the shoes with Burnt Sienna; and dilute Raw Umber with water for the hair.

STEP THREE

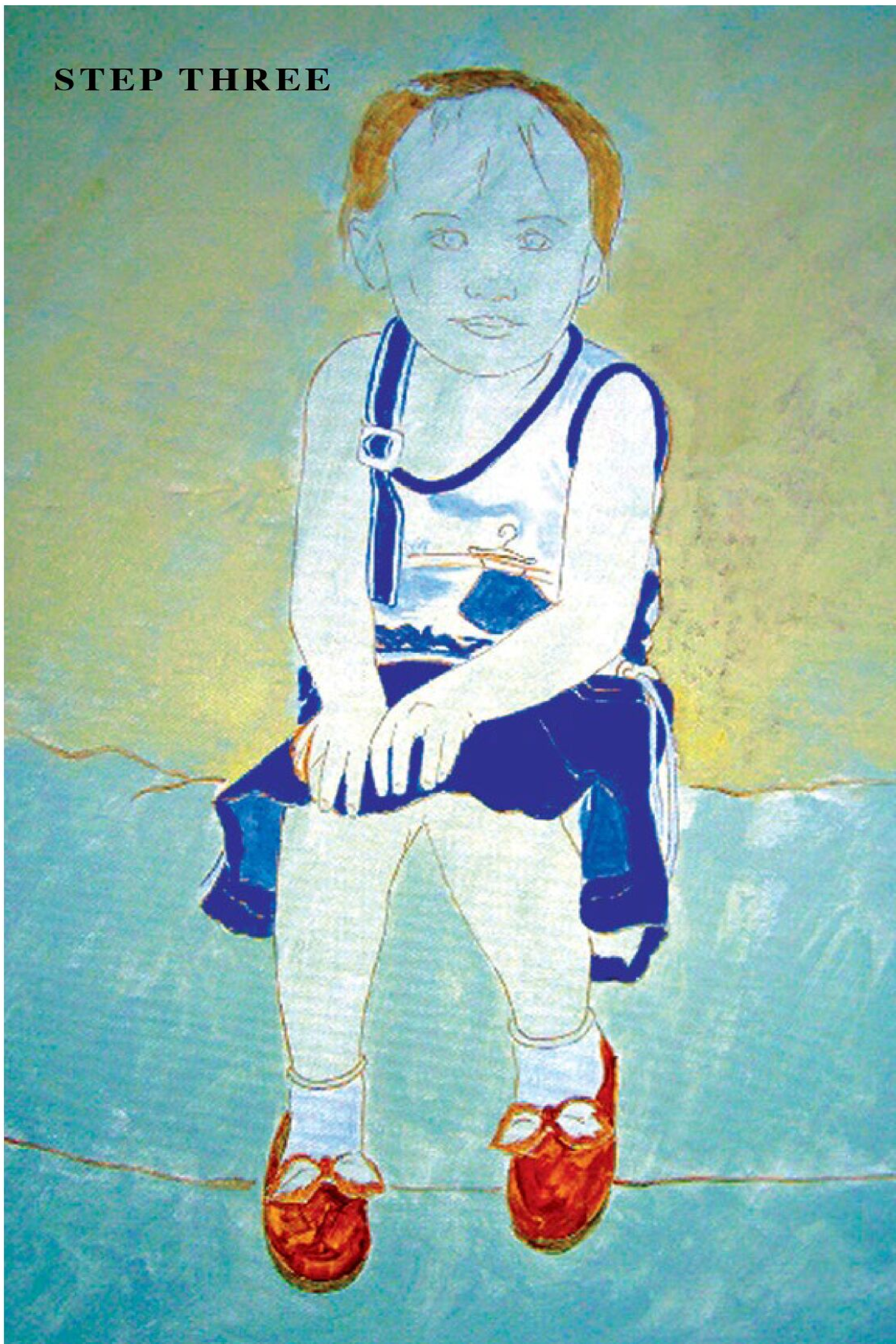
Still using acrylics, I start to paint the singlet top with Cobalt Blue, Light Blue and White; then the skirt with Cobalt Blue and Light Blue.

STEP FOUR

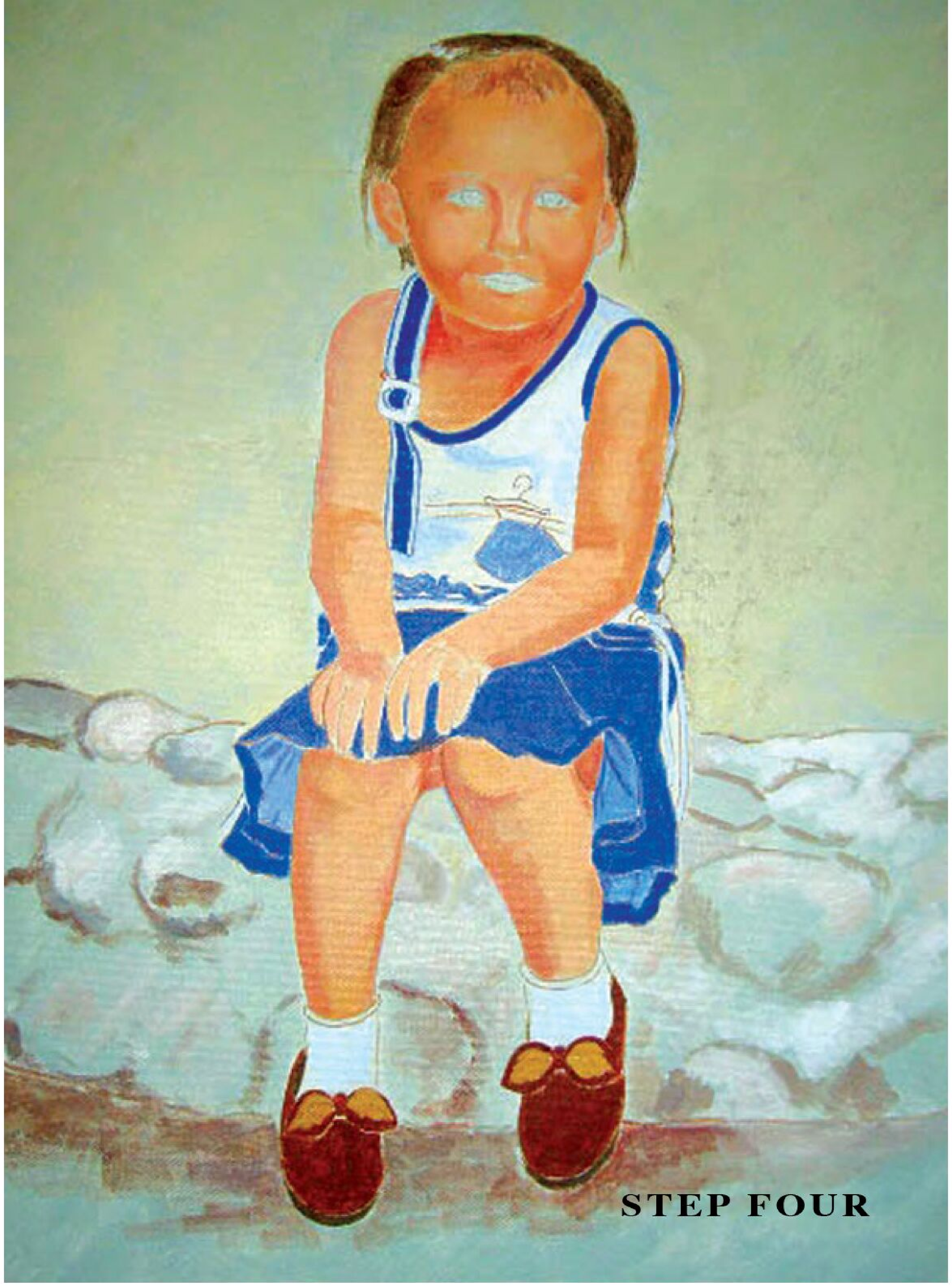
I use acrylics in Yellow Ochre, White and a touch of Cadmium Red for the skin tones. I paint the face, neck, arms and legs. Then I add a touch of Viridian and Burnt Sienna for the light shadows. I paint the shoes with Burnt Sienna for the second coat and Yellow Ochre for the design; and I add Raw Umber to the hair. I also start to paint the low stone fence using Burnt Sienna, Cobalt Blue and White. I then allow the work to dry.

STEP FIVE

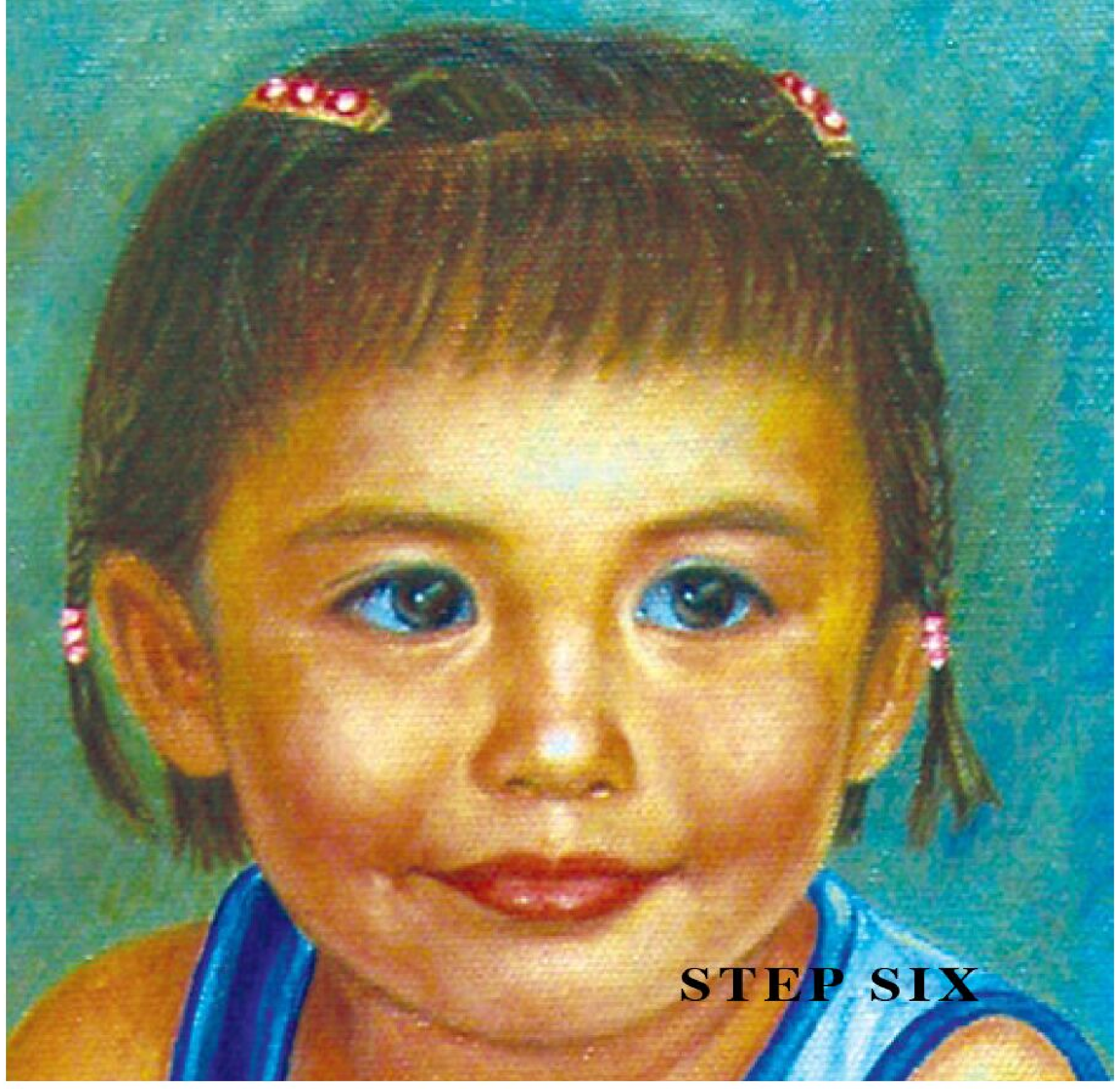
Moving now to oil paints, I mix White, Yellow Ochre and a touch of Cadmium Red for the skin tones. I add a touch of Viridian and



STEP THREE



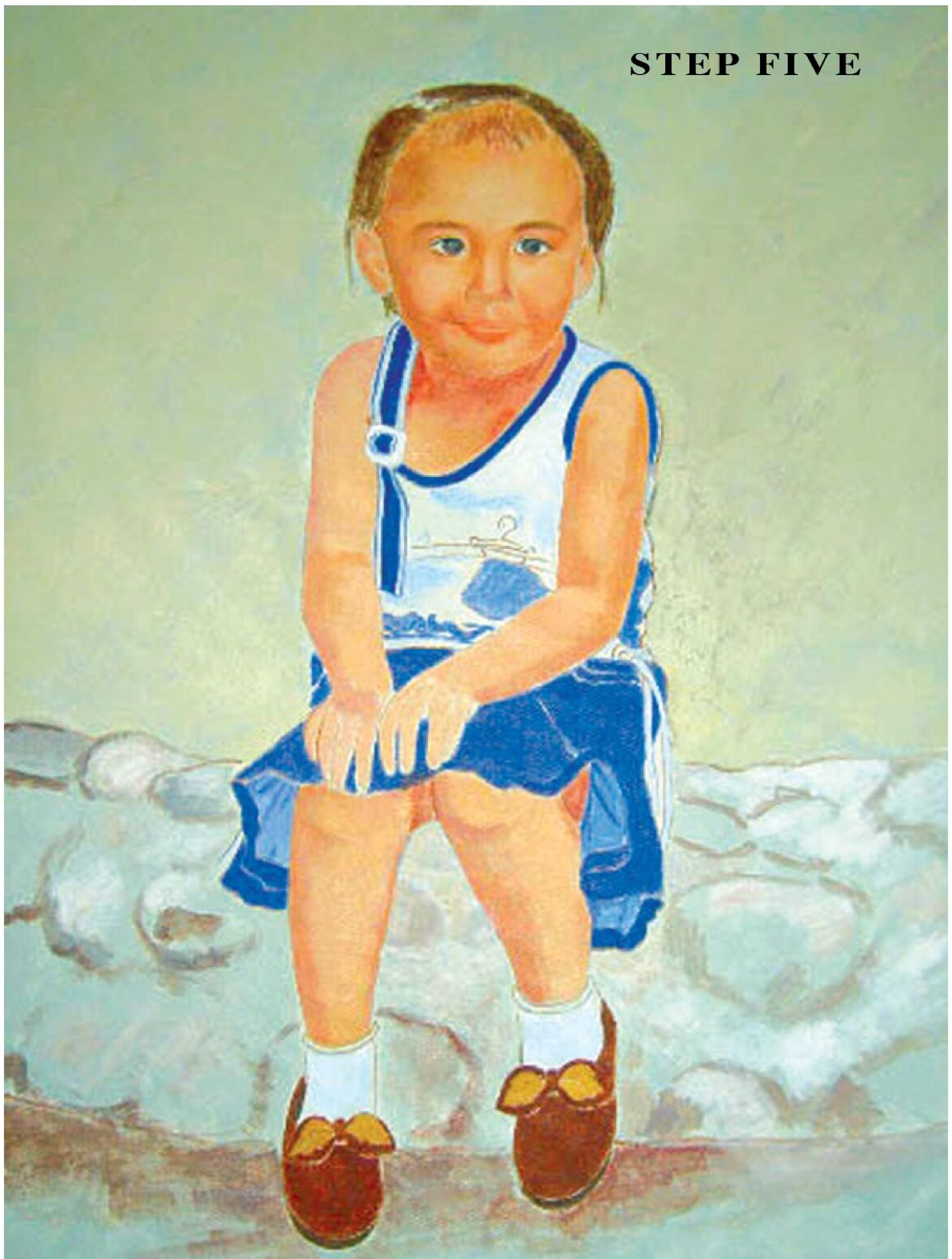
STEP FOUR



STEP SIX

MASTER HINTS AND TIPS

- Concentration is paramount, so avoid interruptions if possible.
- Apply each colour only when the previous coat is sufficiently dry.
- Cover your painting for a few days before the final touch-up … this will help you to determine if any alterations are needed on your work.



STEP FIVE

Burnt Sienna for the light shadows and start blending shadows with a clean brush. I add more White to the skin tones mixture for highlights, and blend in … before starting to apply details to the face, eyes, nose and lips.

STEP SIX

With a mixture of Burnt Sienna, Cadmium Red, a touch of Viridian, and White, I paint the shadows of the face, nose, and neck; and blend in. I use the same technique for the arms and legs. For the lips, I use Cadmium Red and Yellow Ochre (with White added for the highlights). I use White, Cobalt Blue, Cadmium Red and a touch of Burnt Sienna for the eyes. I finish the hair with Raw Umber, Burnt Sienna, Cobalt Blue and Yellow Ochre. For the hairclips and bands, I use Cadmium Red, White and Yellow Ochre; before adding White to the skin tones mixture for highlights (and blending in).

FINAL STEP

I complete the background using Cobalt Blue, Yellow Ochre and a touch of Burnt Sienna; and adjust the foreground with Cobalt Blue, Cadmium Red and Burnt Sienna. Then I cover the painting and let it dry for a few days. I finally add more details, shadows and highlights to complete the painting. ■

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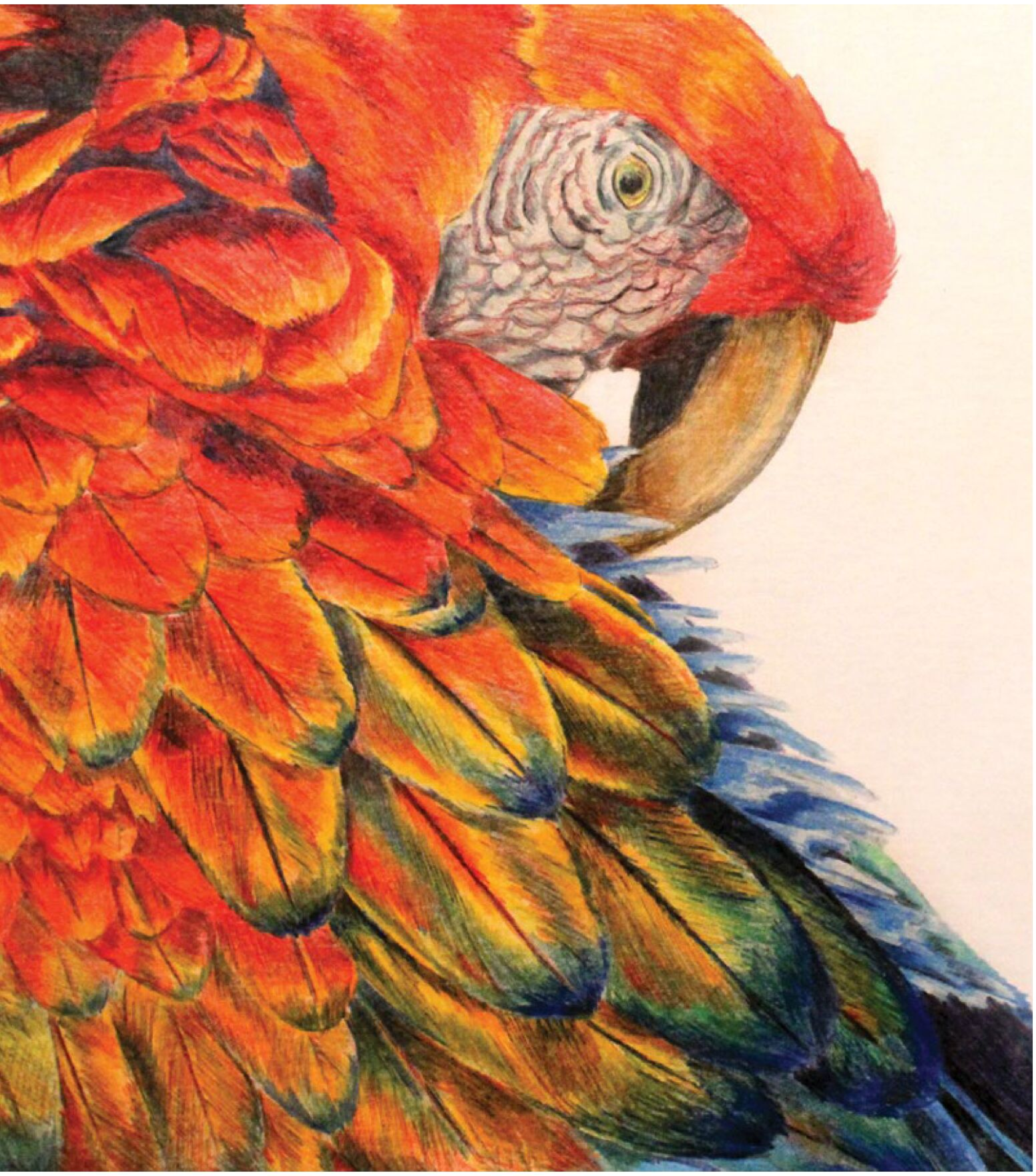
Chantel Rose Smith

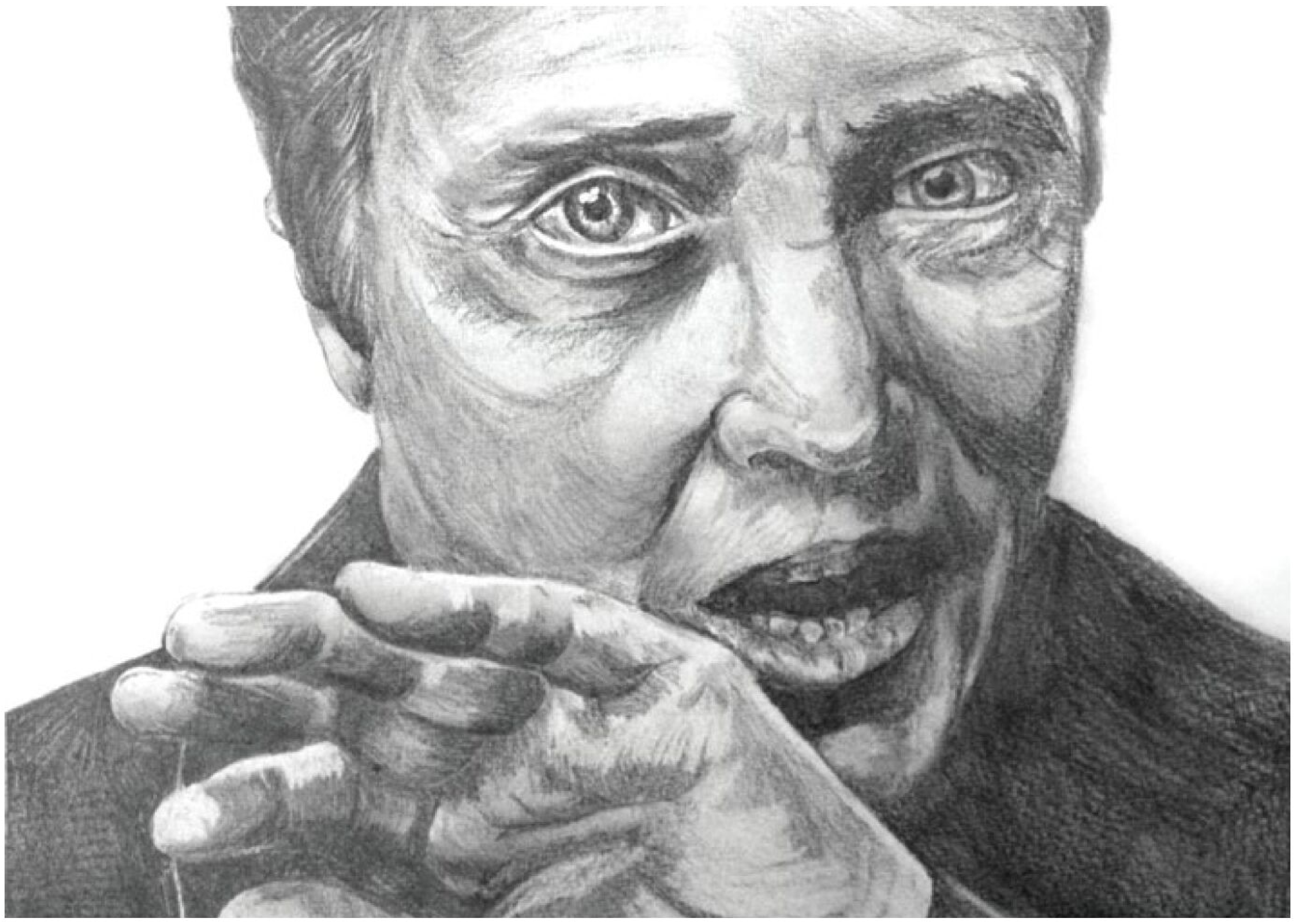
Drawn to Art

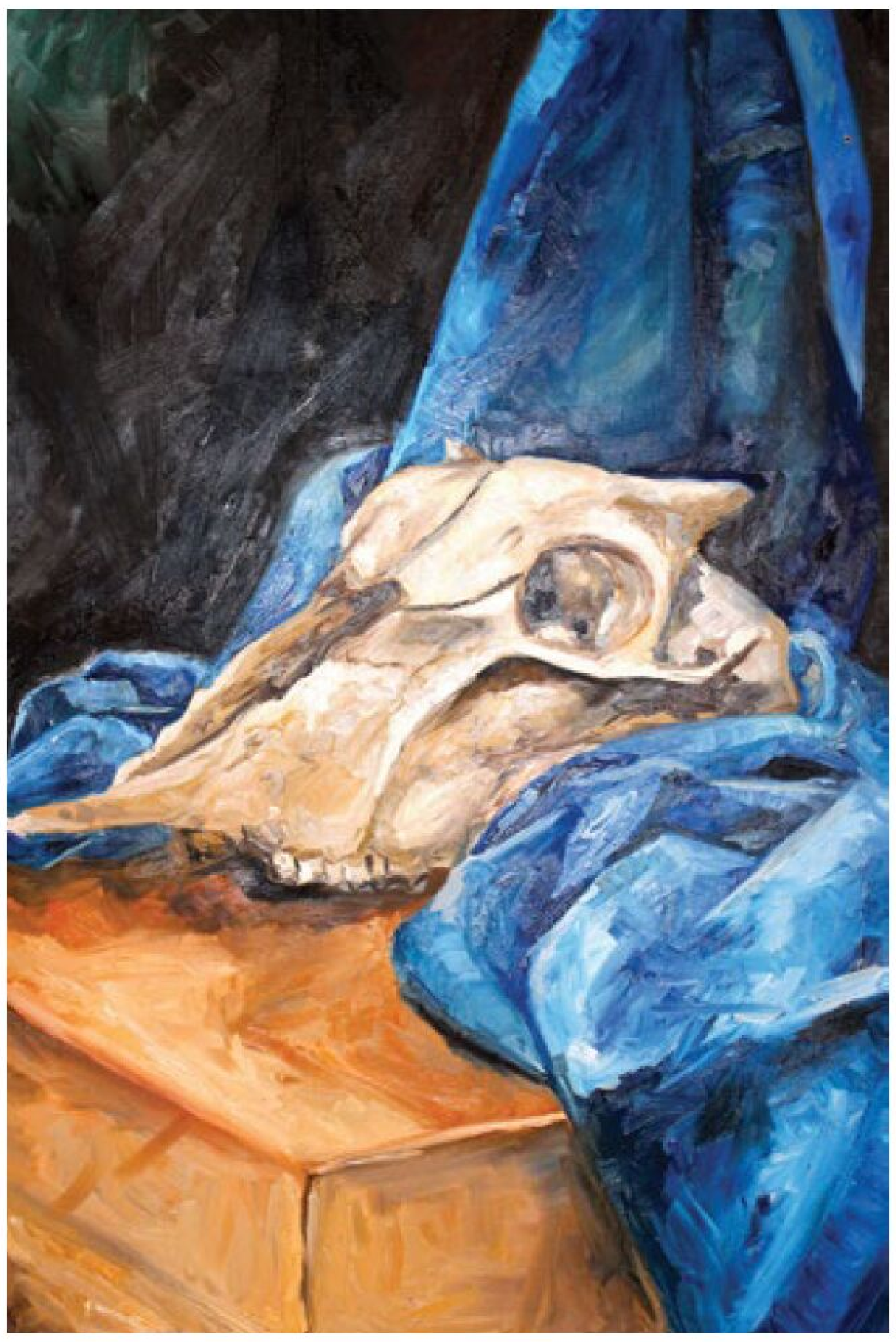
A passion for art combined with intense study has ensured the future success of this driven and creative artist.



As a child, handing over my drawings of dragons and surreal animals is when I first realised I was creative. I would imagine scenes that didn't even exist, piecing together a drawing. I was interested in the Surreal and Fantasy, artists like Salvador Dali and illustrations by Marc McBride. I remember my parents buying me a step-by-step drawing book by Marc McBride, but instead of following the steps and drawing the one dragon, I would take parts of each one and create my own, placing it in a scene of castles and sky.

As I reached my early teens and my sights broadened, I started to branch out into other genres and away from fantasy art. Handing my drawing to others, such as my parents, they would point out what I hadn't even noticed I'd drawn. Like the branches through the windows, in the back of a country hut, things that would otherwise go unnoticed. I began to realize just how much I did see and how much others didn't. Without notice, I unconsciously began to take more notice of my surroundings not just in nature but in people too. I often find myself observing the way people interact with each other, unknowingly staring at a person's face and



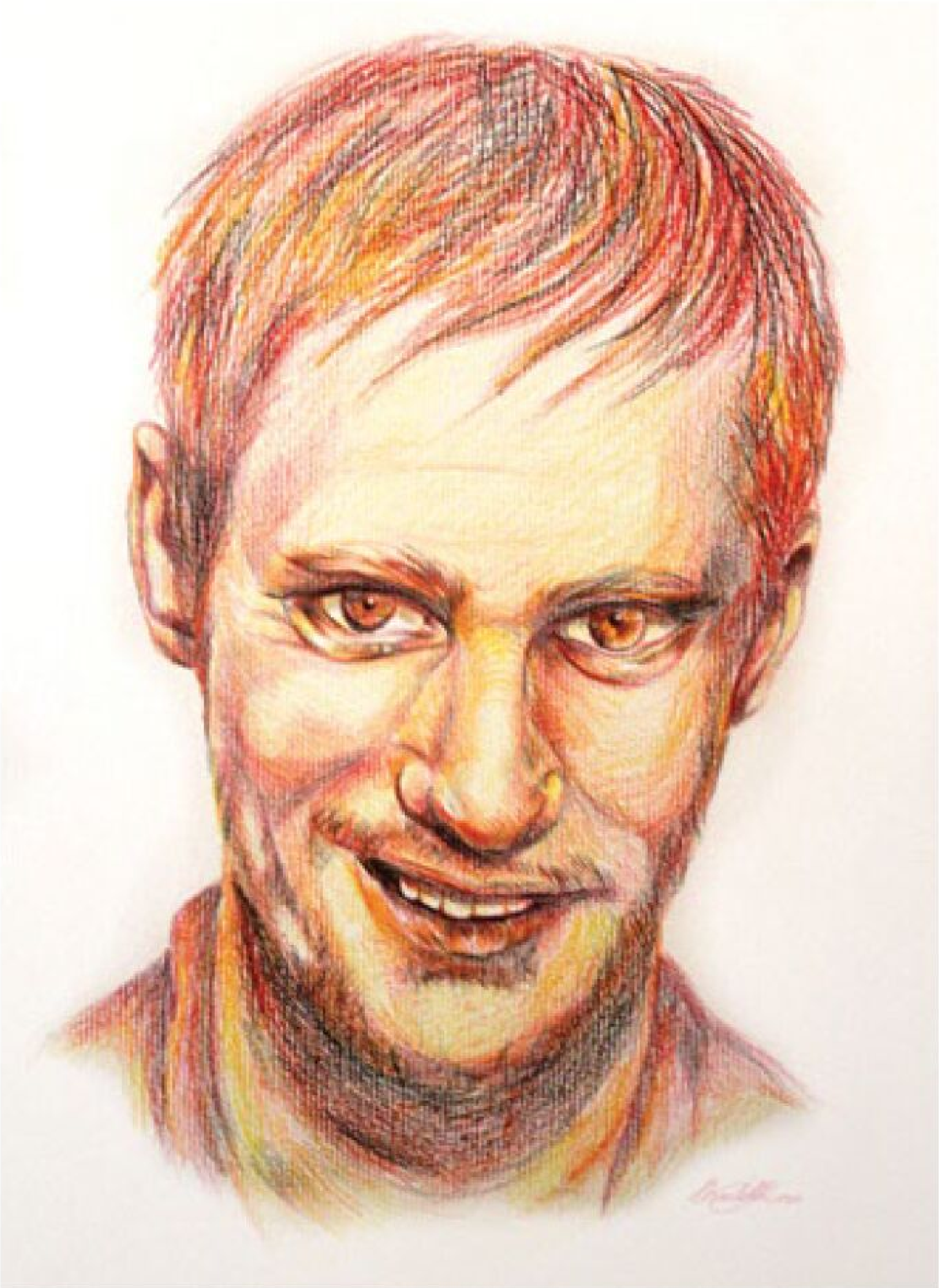


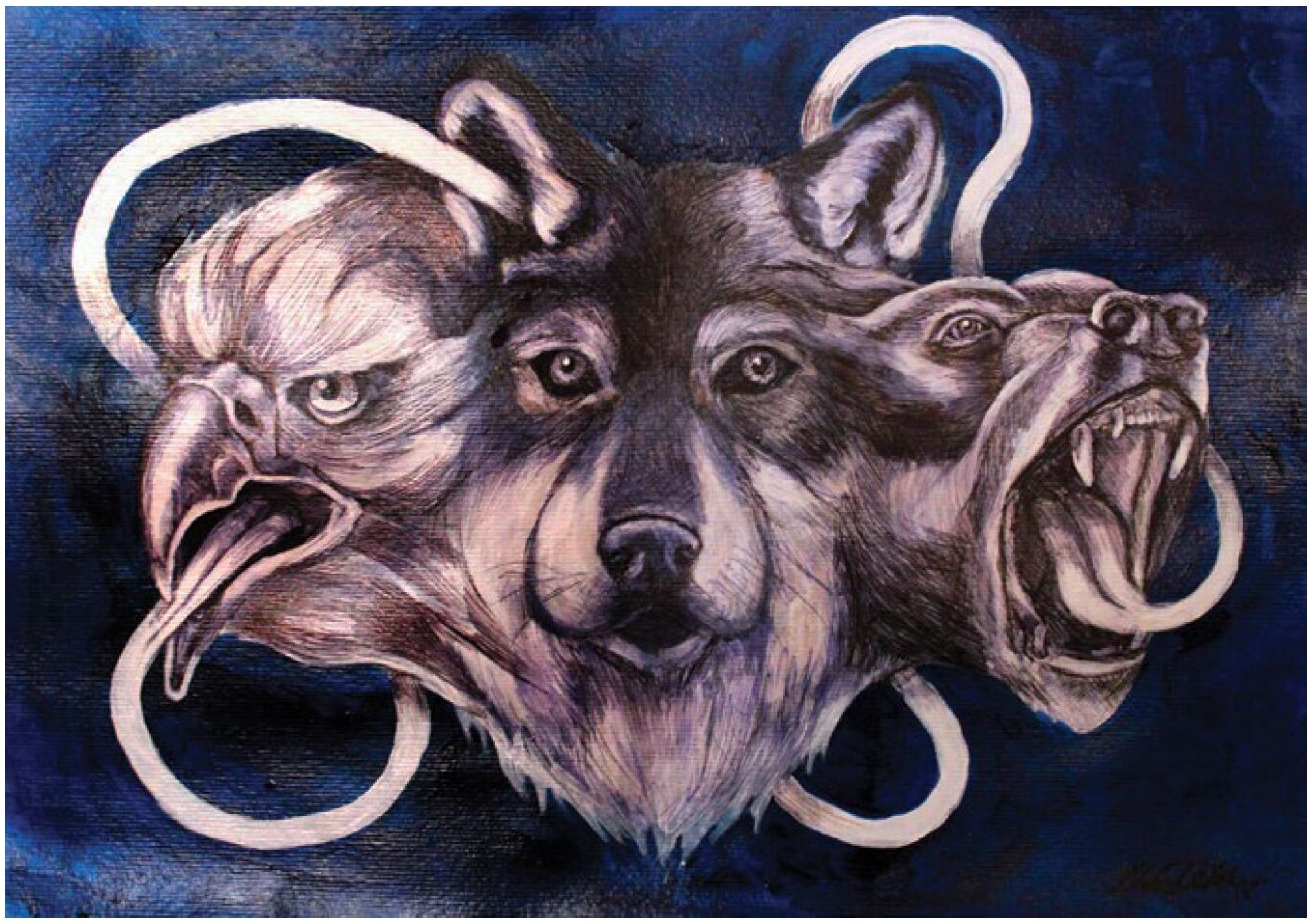
personality whom I'd like to capture in a drawing.

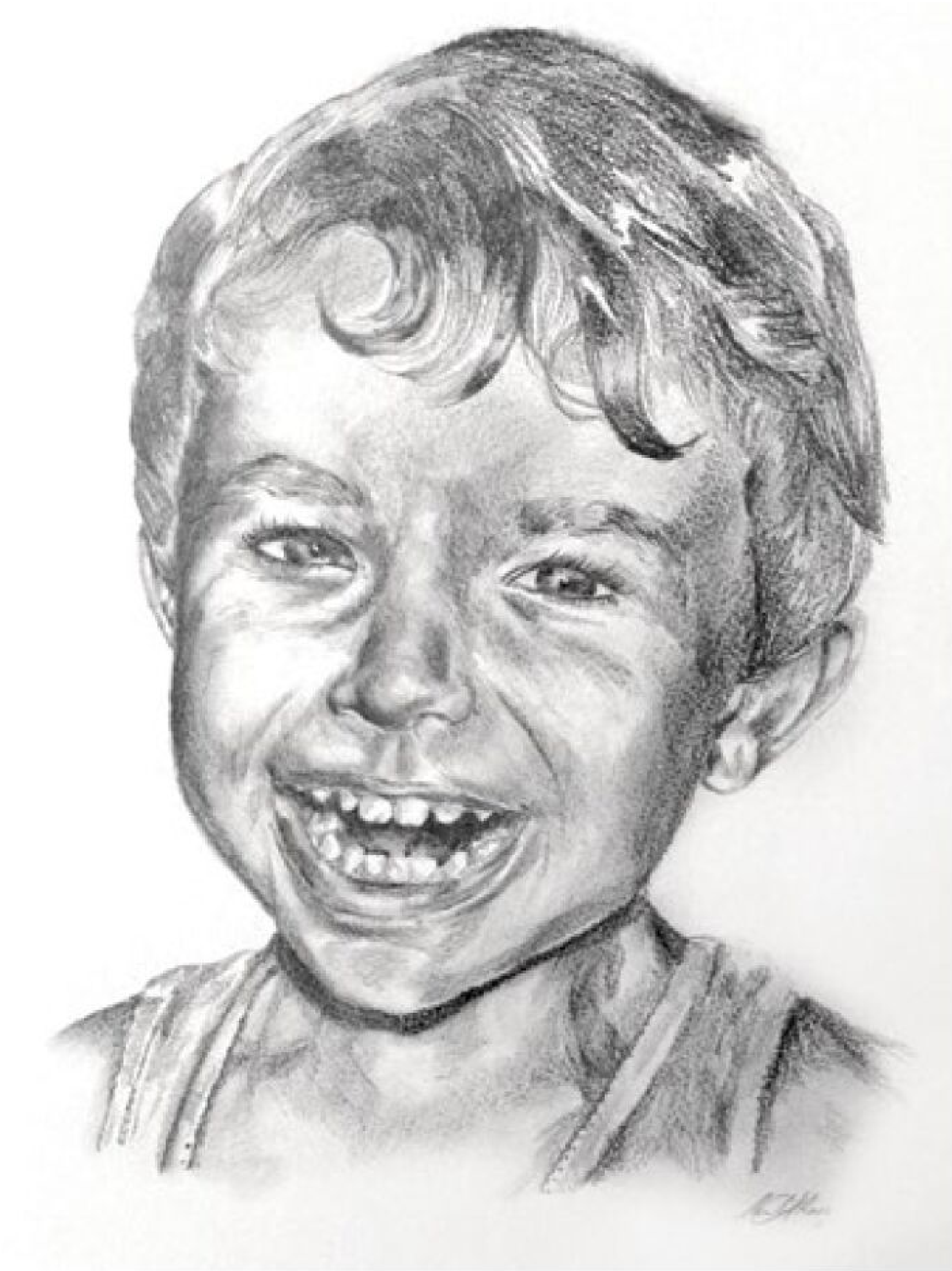
Throughout my schooling years I was chosen to attend art workshops and programs, but one of the greatest opportunities was being selected to attend the National Art School's Intensive Studio Workshop High School Certificate program in 2007. I chose to do a painting workshop and loved the teaching style and especially the atmosphere and surrounding of the school, which is the old Darling Hurst Gaol. I knew straight away it was where I wanted to do my Fine Arts Degree after high school.

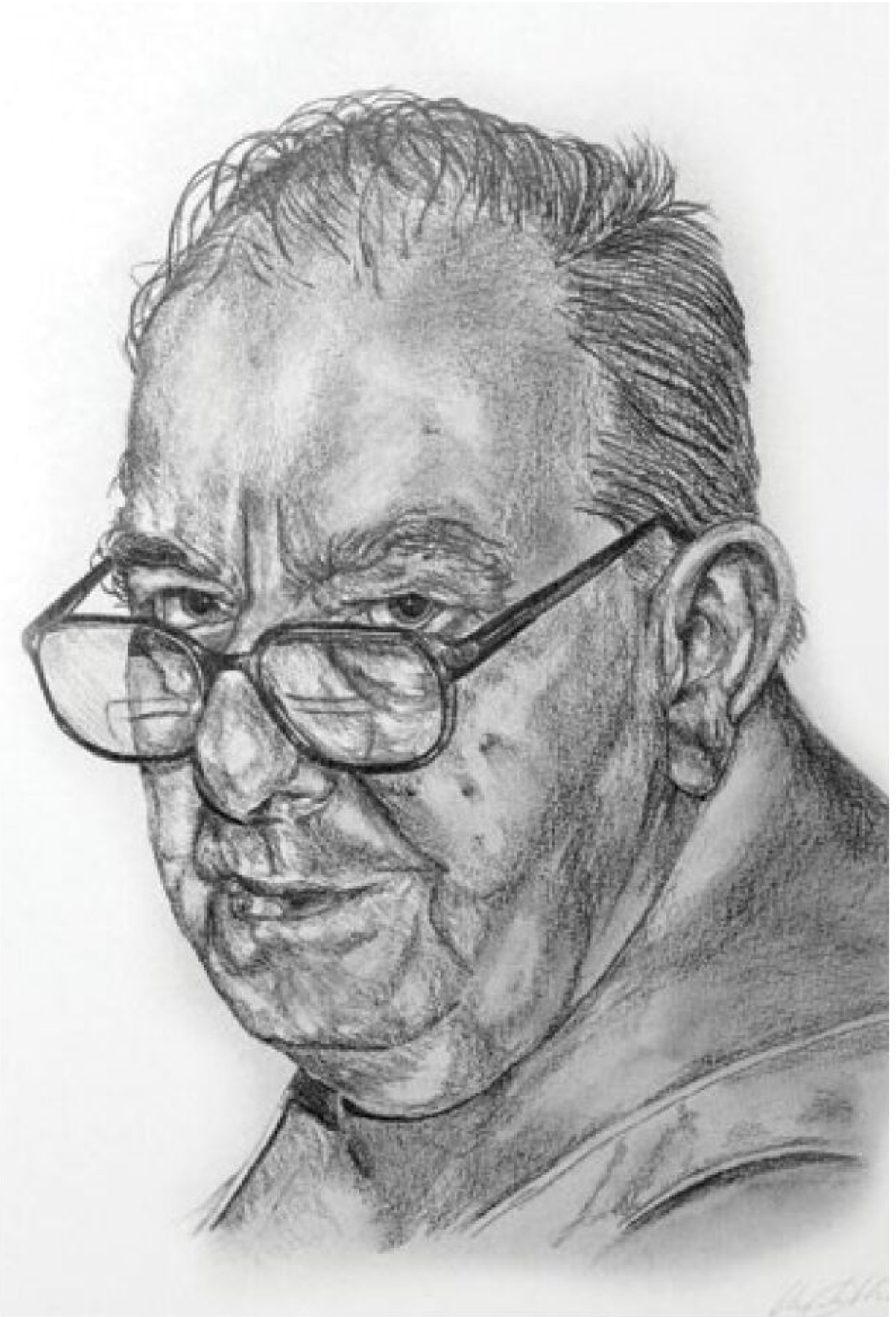
Like most artists I have an interest in emotions, the surreal and mortality, and find it extremely intriguing. I use my artwork to express my emotions quite often and my personal pieces are very visually different to my realist portraiture. When given the chance to create a body of work for my High School Certificate in 2008, I had already had the concept mapped out. I created a triptych mixed media piece, accompanied my several drawings all titled "Separation Anxiety," about my parents' divorce as a child. I love to create and portray symbolism in my personal bodies of works and in this work I did just that. I did things like ripping the canvas it back up loosely with ribbon or holding it back together with safety pins, conveying the thoughts of trying to unsuccessfully repair something that is damaged.

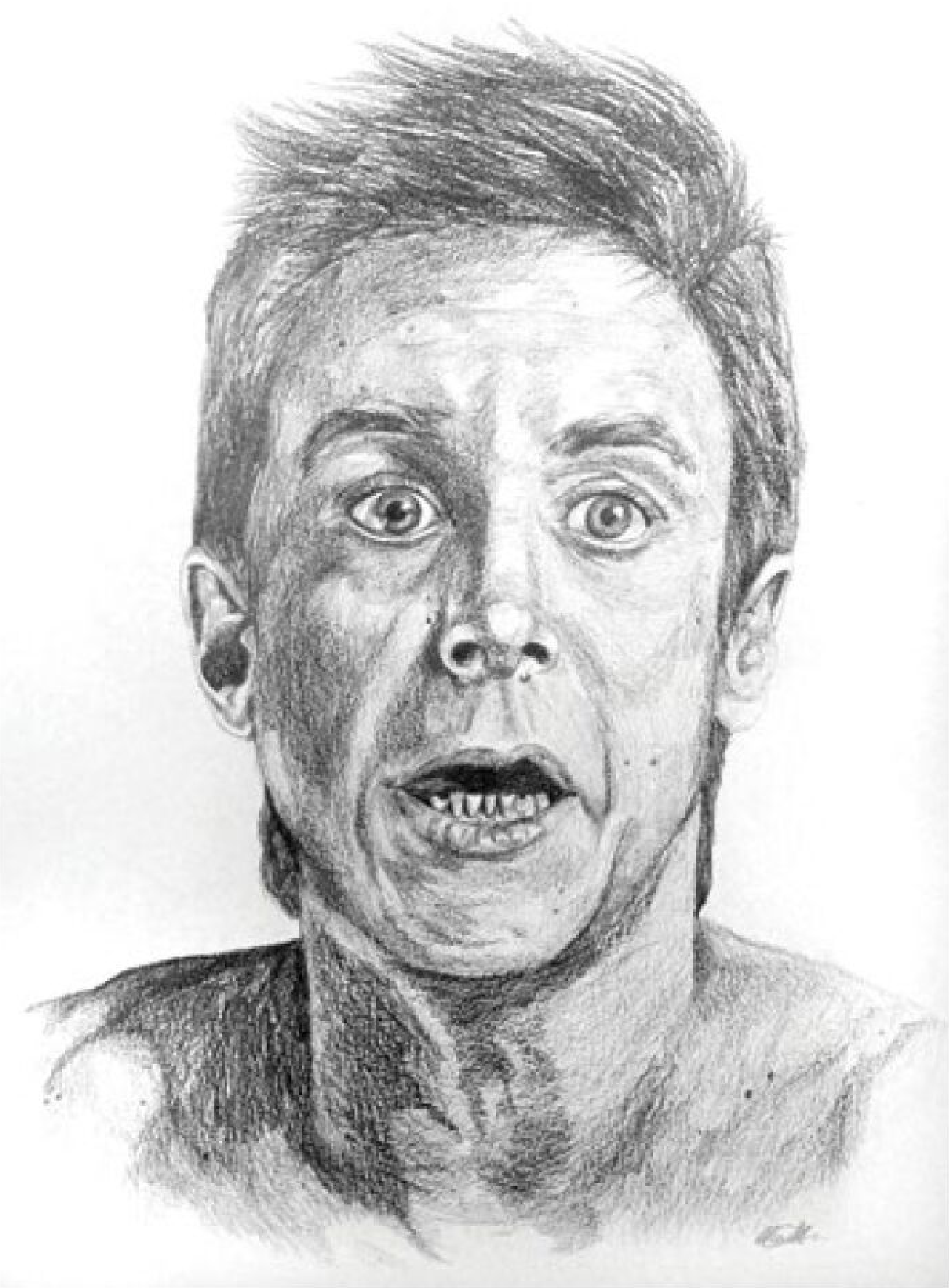
In 2008 I applied to do a Bachelor Of Fine Arts at The National Art School in Darlinghurst, Sydney and was accepted, so in 2009 and began







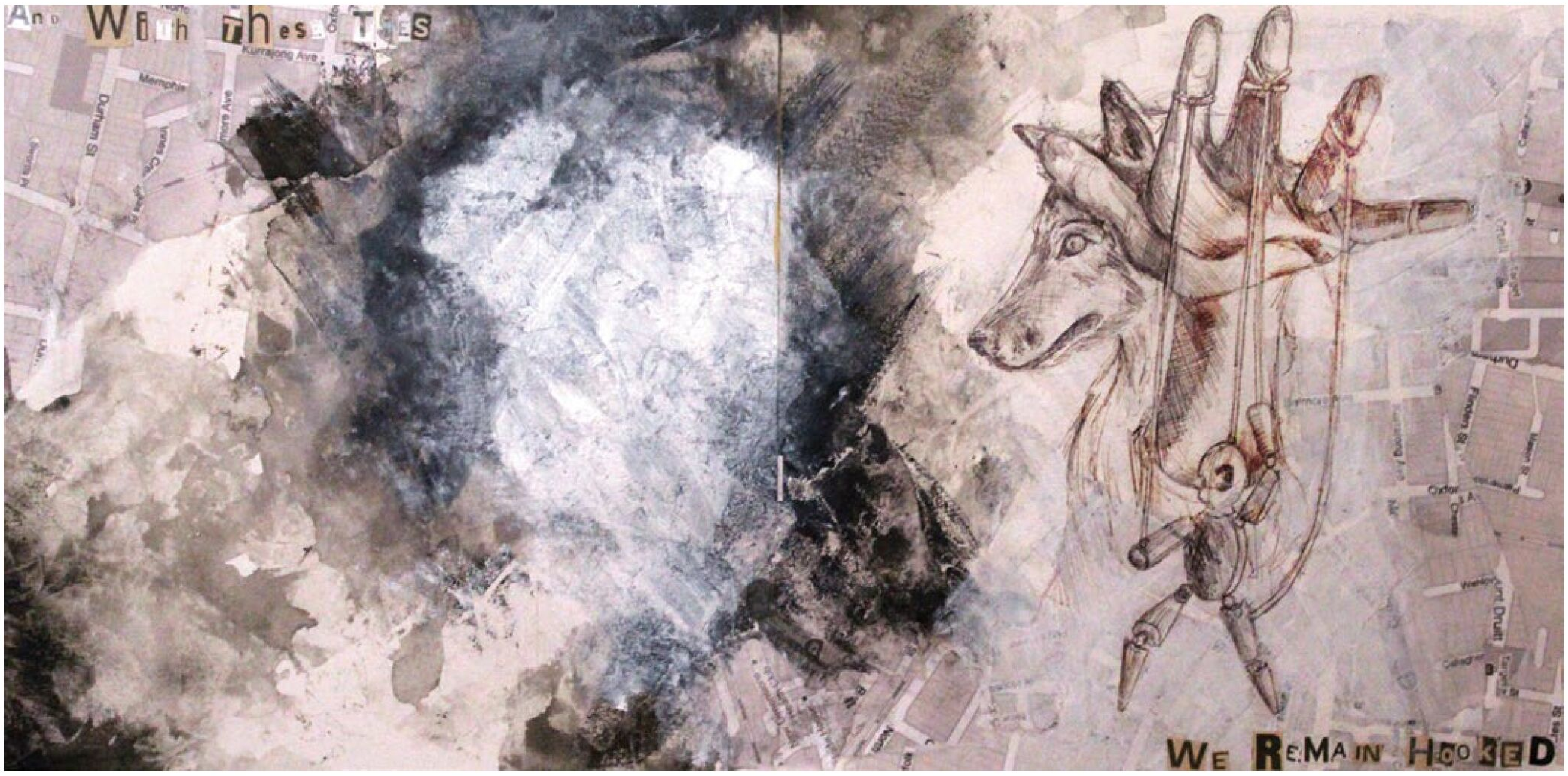


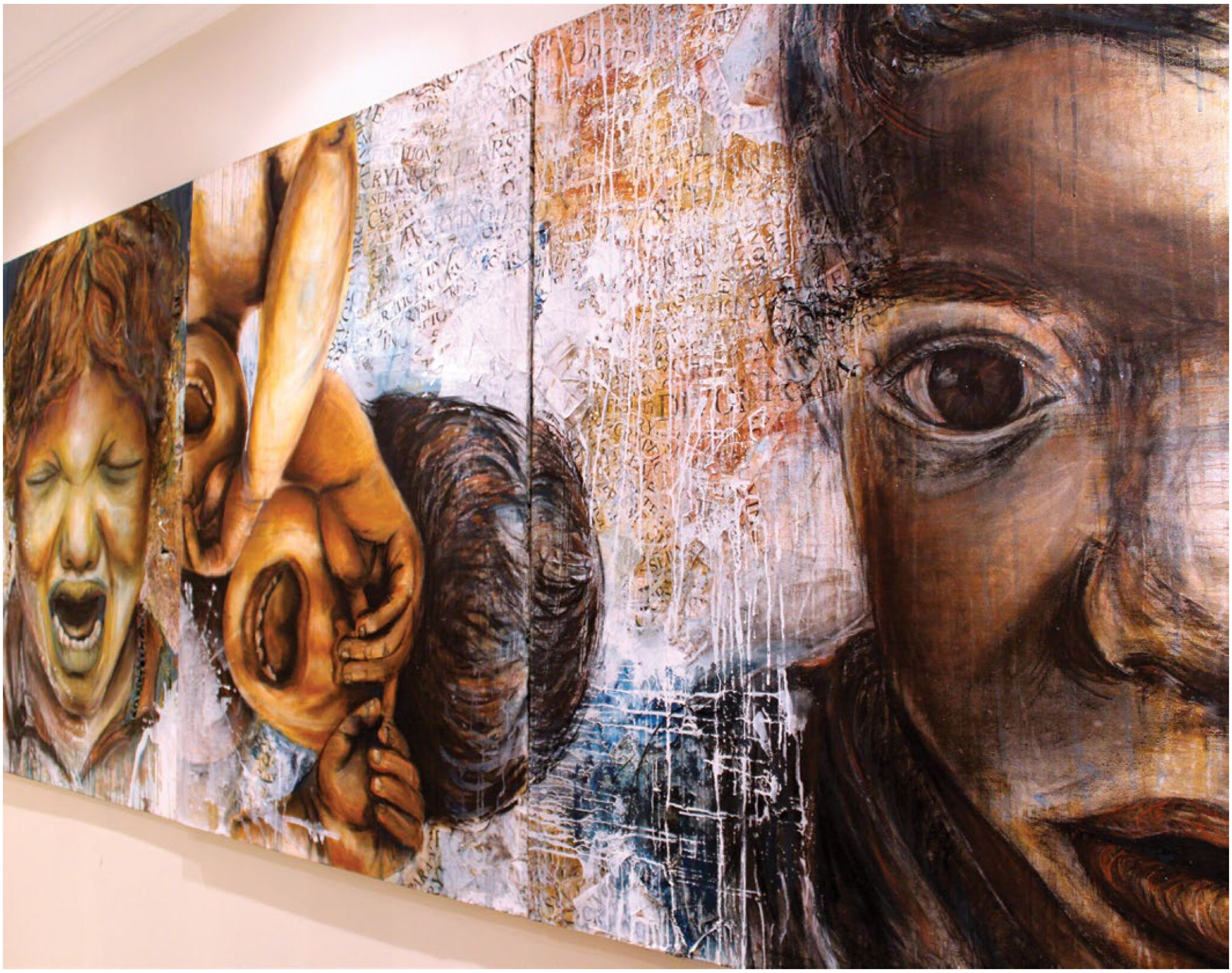


my 3-year Fine Art Degree and chose to major in Painting. My real love is for drawings and I enjoyed that this was a strong part of the course with nine hours of drawing a week. I found the course intensive but very rewarding; I would not have the set of skills I have today if I hadn't completed the course. My third and final year was my most expressive, where we were given the chance to do one body of work throughout the whole year in both our drawing classes and our studio major combined. I discovered artists who inspire my works, not only aesthetically but also conceptually, such as Cherry Hood, Frank Frazetta, Sally Mann, Lucian Freud, Louise Hearman and Jenny Saville.

In my final year of the course, in 2011, I completed my most loved body of work. Drawing from negative experience and personal problems, I created something I adore. There is something beautiful and great about having the power to express my emotions and feeling on paper - to conjure up ideas and have the ability the get them all out on a page or canvas with success.

My body of work, called "Cry Wolf" is riddled with symbolism;





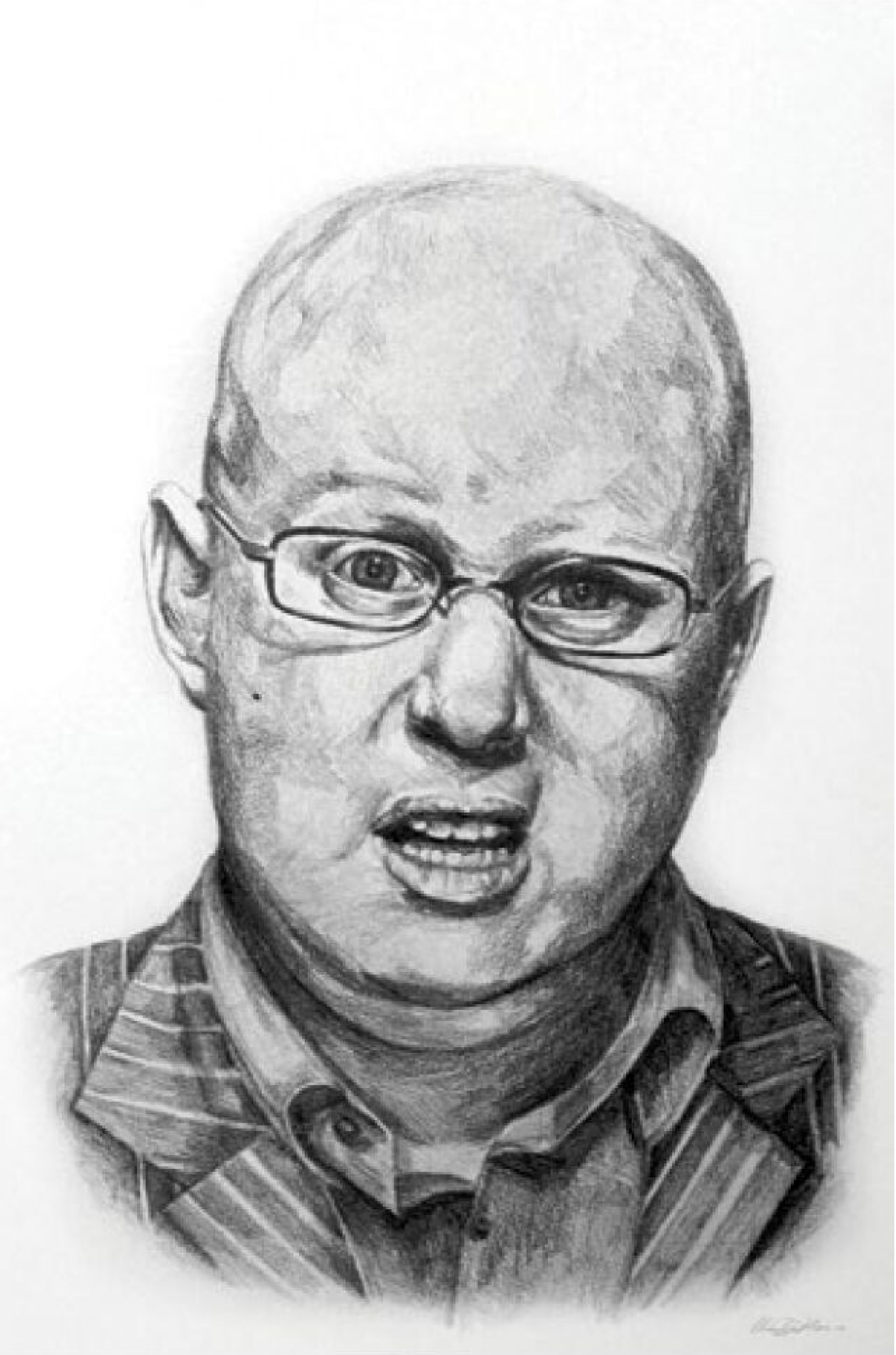
the main imagery being the wolf is representation of a person in my life and my experiences with them. It is all about manipulation and mind games with a grim fairy tale aesthetic. Throughout the process of creating the work I developed a technique of laying down layers of washed out acrylic and watercolour, building up layers of transparency then using layers of ball point pen and white acrylic and gouache to create the main subject matter. I enjoy not having control over erasing a mistake with a rubber when using ballpoint pen, the only way to go back is by painting over it again and there is something symbolically honest about the technique that I am drawn to.

After finishing my Bachelor of Fine Arts, I wanted to start a career path with my love for Illustration, so in the beginning of 2012 I started studying design, and plan on moving into Graphic Design next year. I still carry my Fine Art background with me throughout the course, always using hand drawn elements.

Still to this day I still enjoy drawing realist portraiture the most. I love to capture the emotions, personality and characteristics of a specific person all with a pencil and a piece of paper.

I am available for commissioned artwork and portraiture.

M: 0479 037 848
Email: chantelrose@artandportraits.com

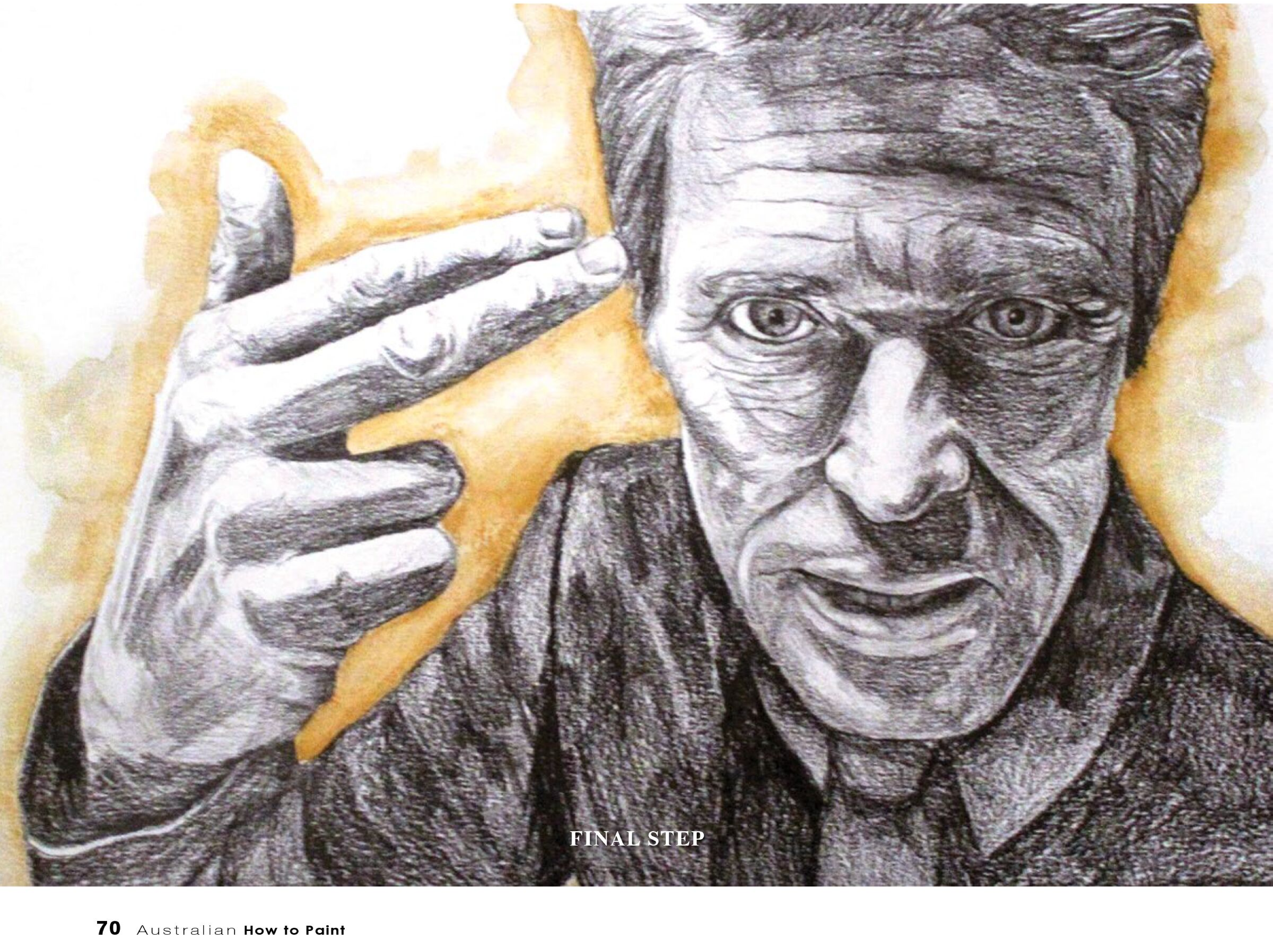


Pencils

Celebrity Portrait: William Dafoe

Chantel Rose Smith

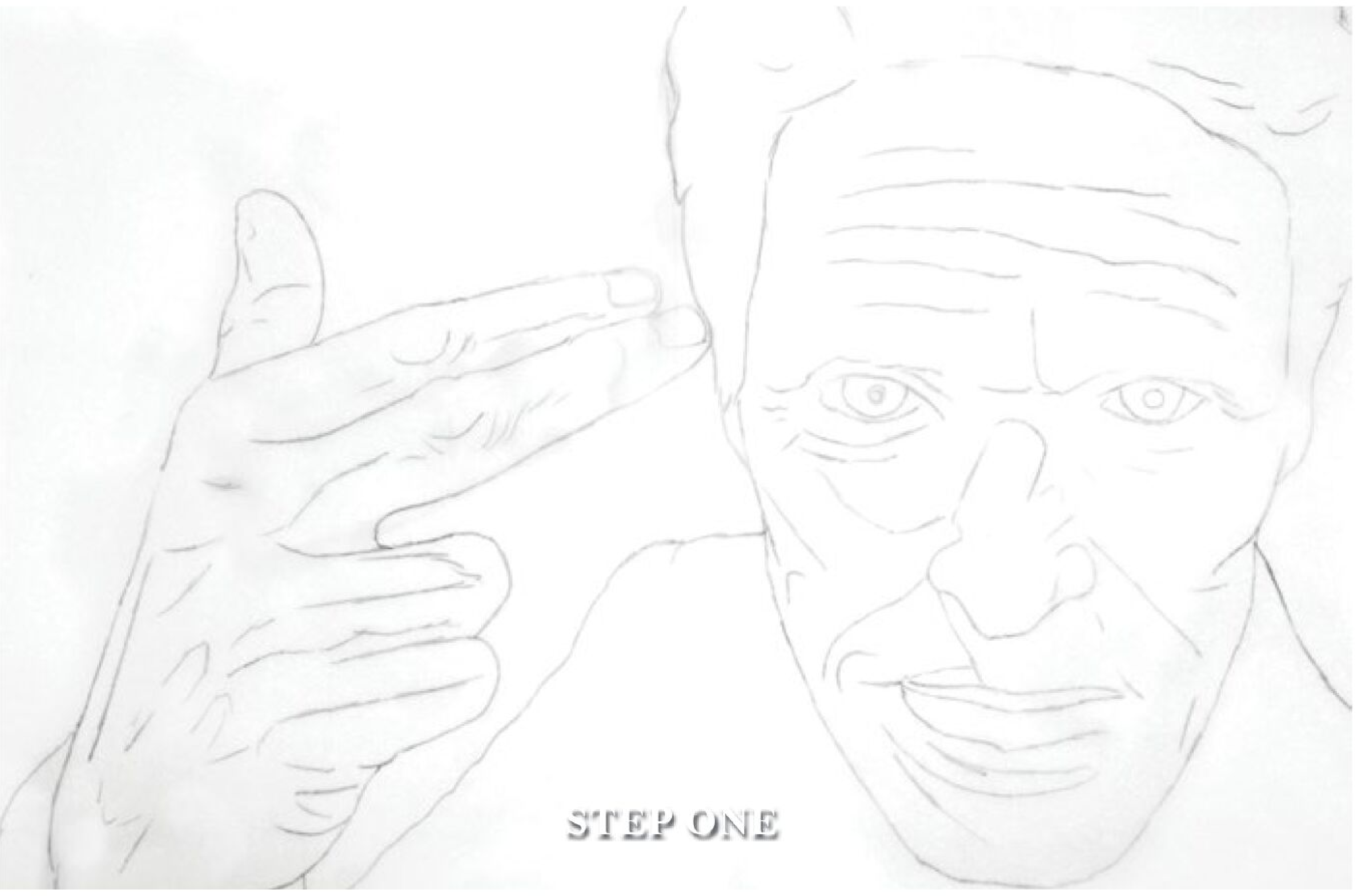
Using a favourite photograph, create your own portrait masterpiece.



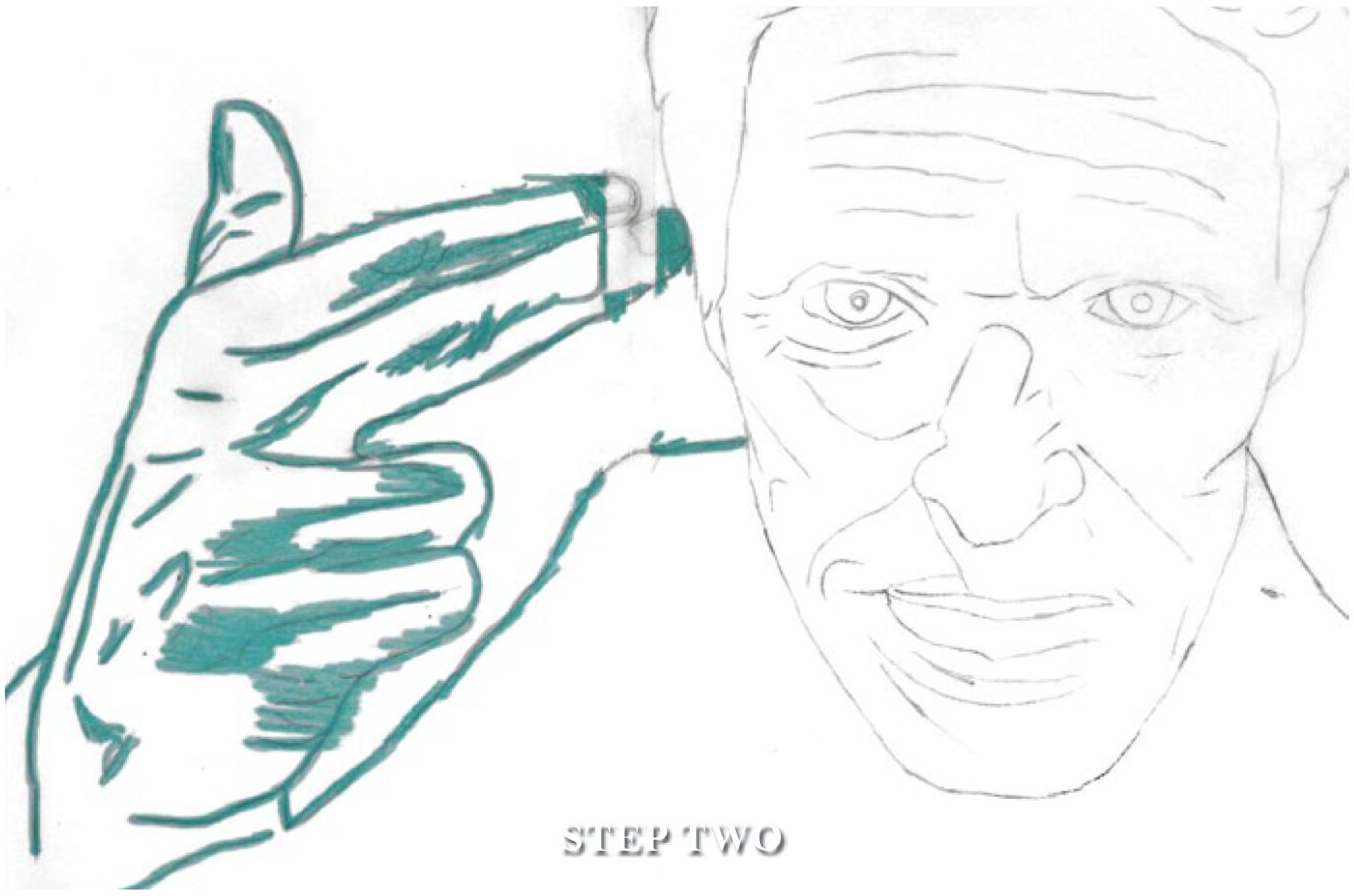
FINAL STEP

MATERIALS

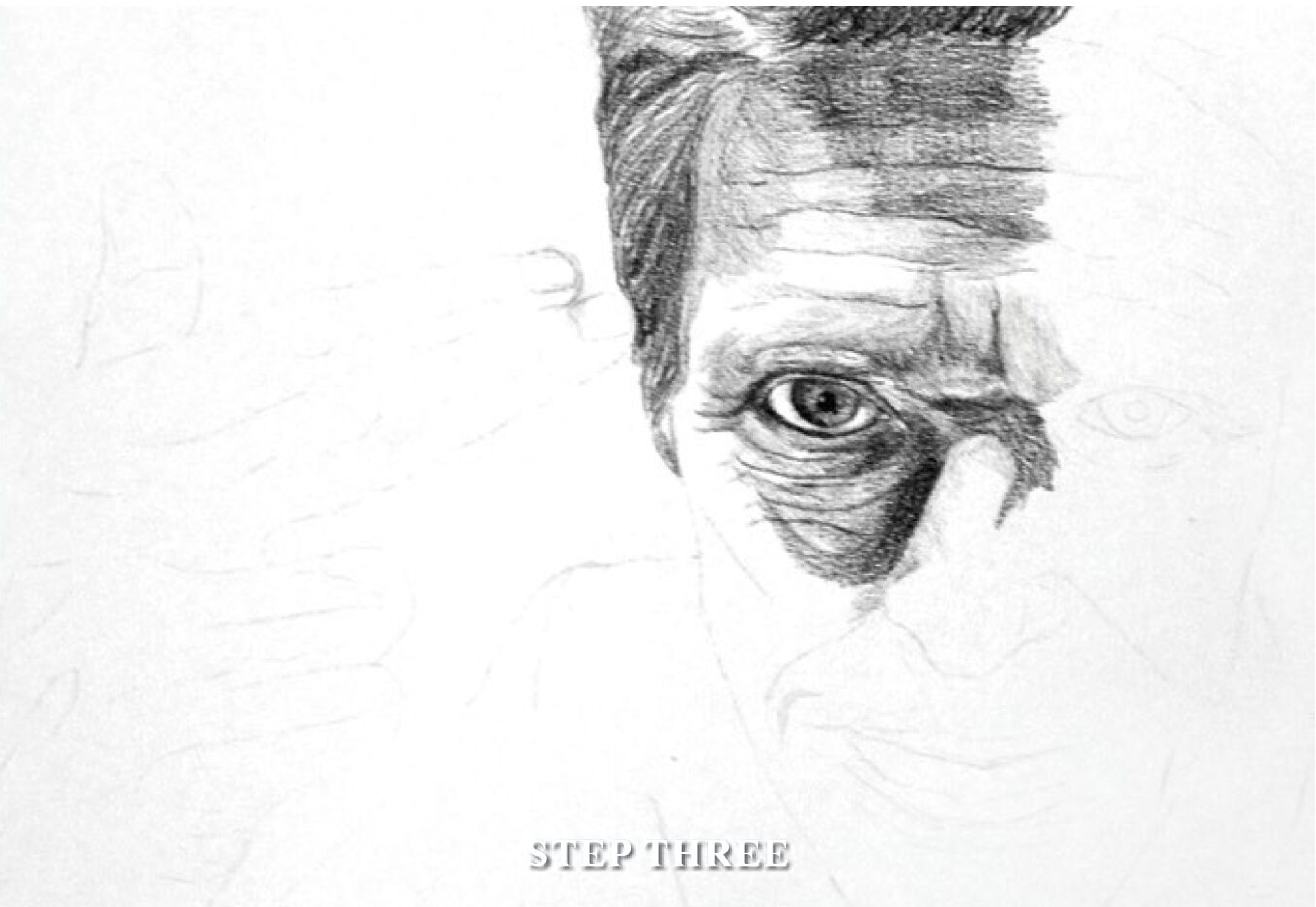
- Good quality drawing paper such as Chanson Drawing paper 220gsm "C" à grain. This paper is a fine tooth white paper for drawing in pencil, charcoal, chalk, ink wash and poster colour. For this drawing I have used an A3 sheet.
- Tracing paper or a light box. If you are using tracing paper instead of a light box you will also need a coloured pencil.
- Good quality graphite pencils that will give your drawing a smooth and finally textured finished. You will need a hard pencil, either an H or 2H, for drawing up the portraits outline and a range of softer pencils including 2B, 3B, 4B and 5B for adding tone to the portrait. .
- A good quality sharpener is also needed; your pencils should always be kept sharp with a fine point. Alternatively you could use a Stanley or craft knife and shave of the wood around the graphite pencil, this will take a while longer but the pencil will stay sharper for a longer period of time.
- An ochre watercolour pencil, or any colour of your choice. Try not to use a colour that is too deep, as it will take away attention away from the portrait itself. Watercolour paint or diluted acrylic or gouache and also be used, however, watercolour pencil will give you more control around the portrait.
- Watercolour brushes, preferably smaller sized brushes both round and flat and a slightly larger brush
- One basic coloured pencil, any colour
- Masking tape
- Spray fixative (workable)
- A high-resolution photograph printed at the size you want the portrait.



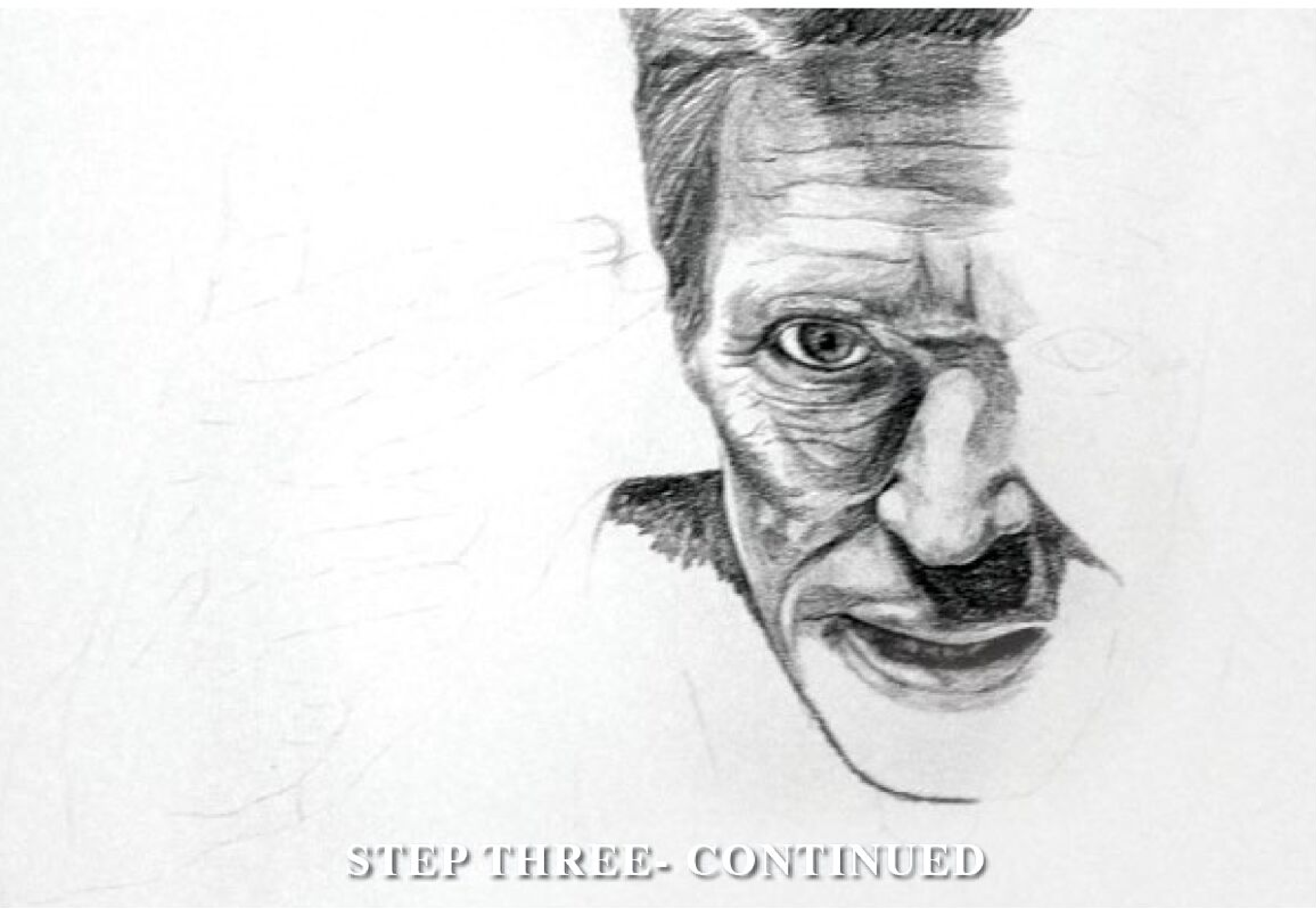
STEP ONE



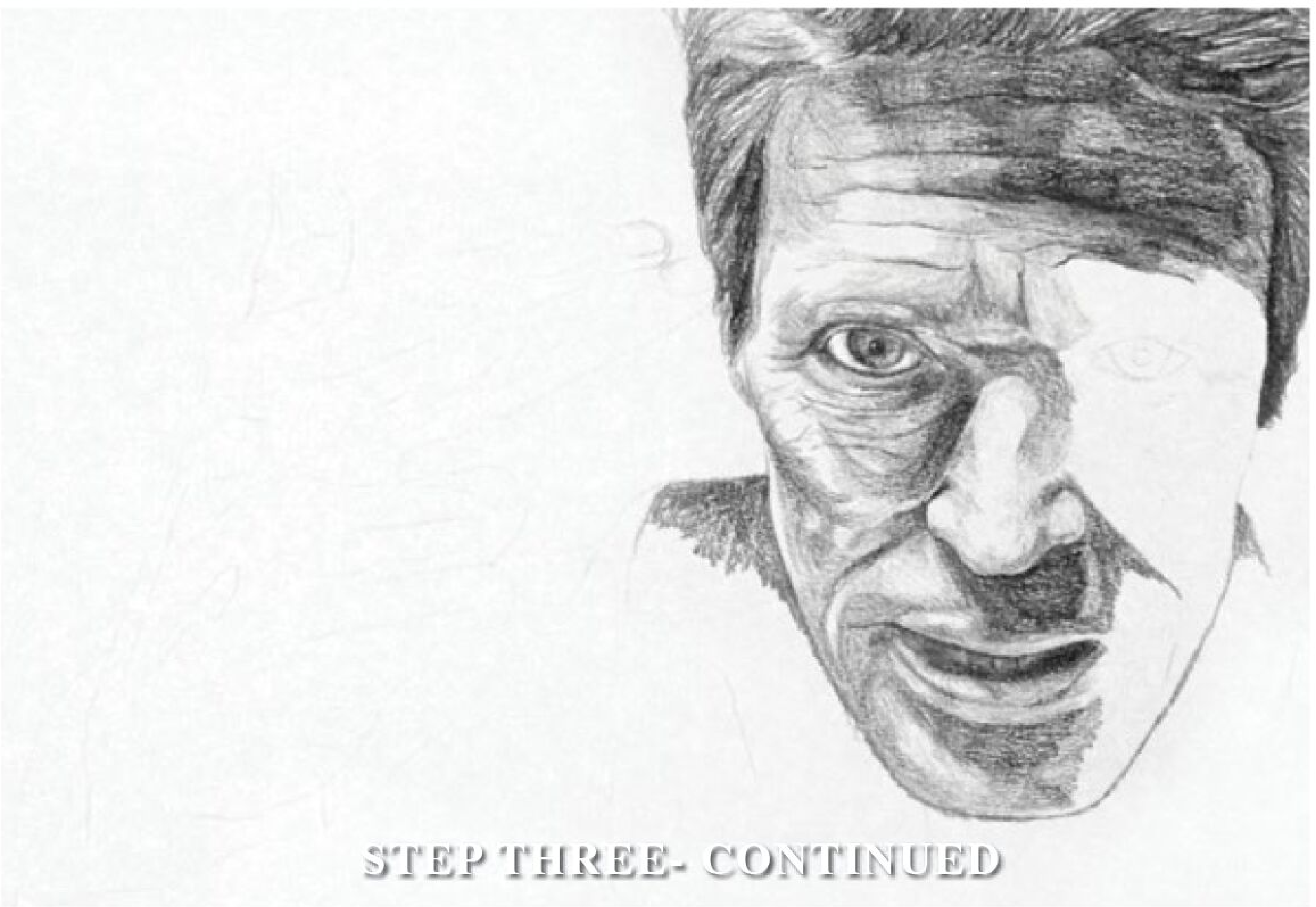
STEP TWO



STEP THREE



STEP THREE- CONTINUED



STEP THREE- CONTINUED

STEP ONE

After finding the photograph you want to use, use a sheet of tracing paper and a 2H or H pencil to trace the main facial features of the person. This will give you accurate placement of the person's face and its features.

STEP TWO

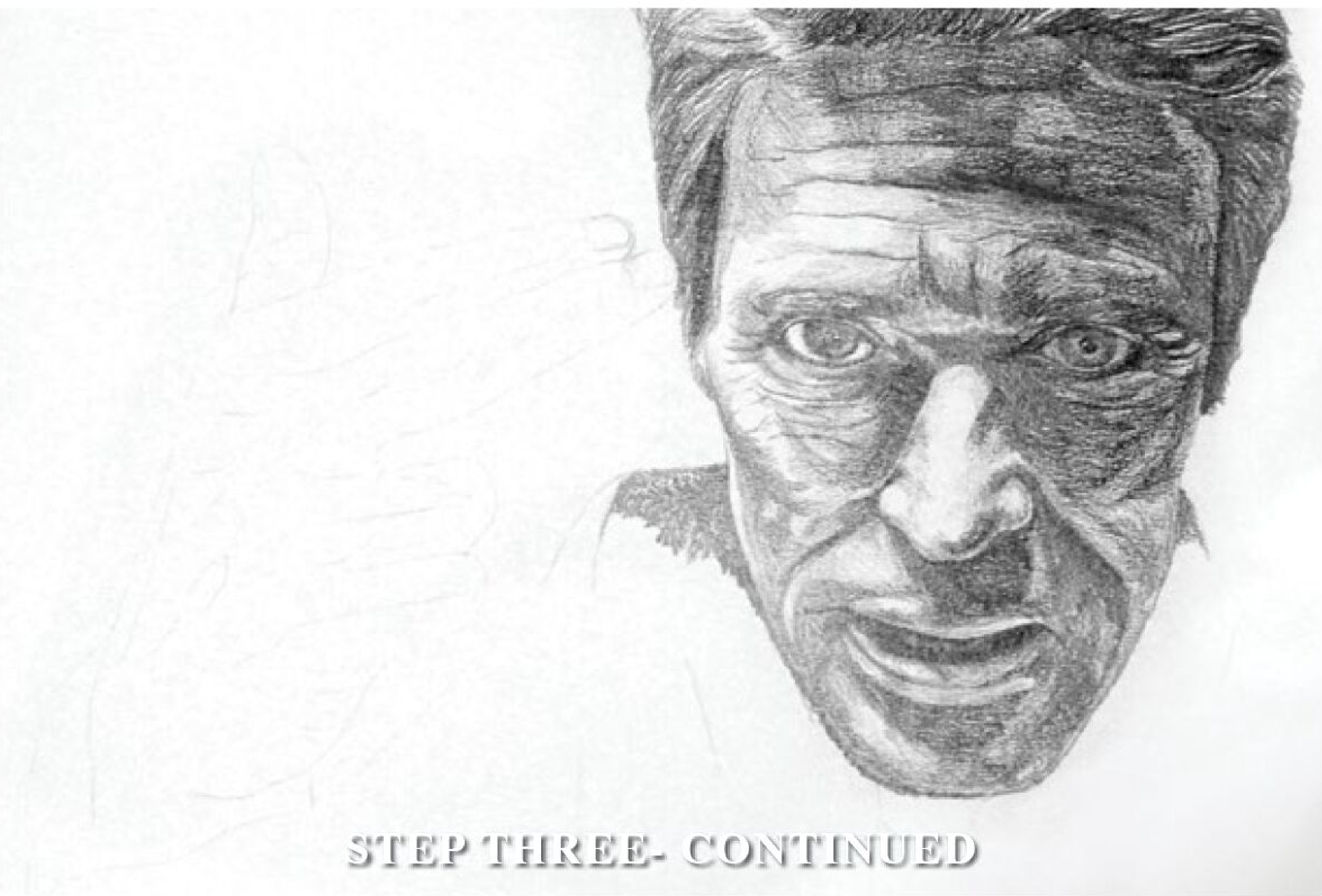
Flip over the tracing paper, so that the traced drawing is underneath and place it on the paper you are using to draw on. Use some masking tape to hold the image in place whilst you use a coloured pencil and go around the lines you can see that you have drawn, and rub them down onto the paper. This will create marks from the pencil you used to trace the image and create an outline of the portrait on the paper underneath. Spray the outline with fixative to avoid smudging when drawing.

STEP THREE

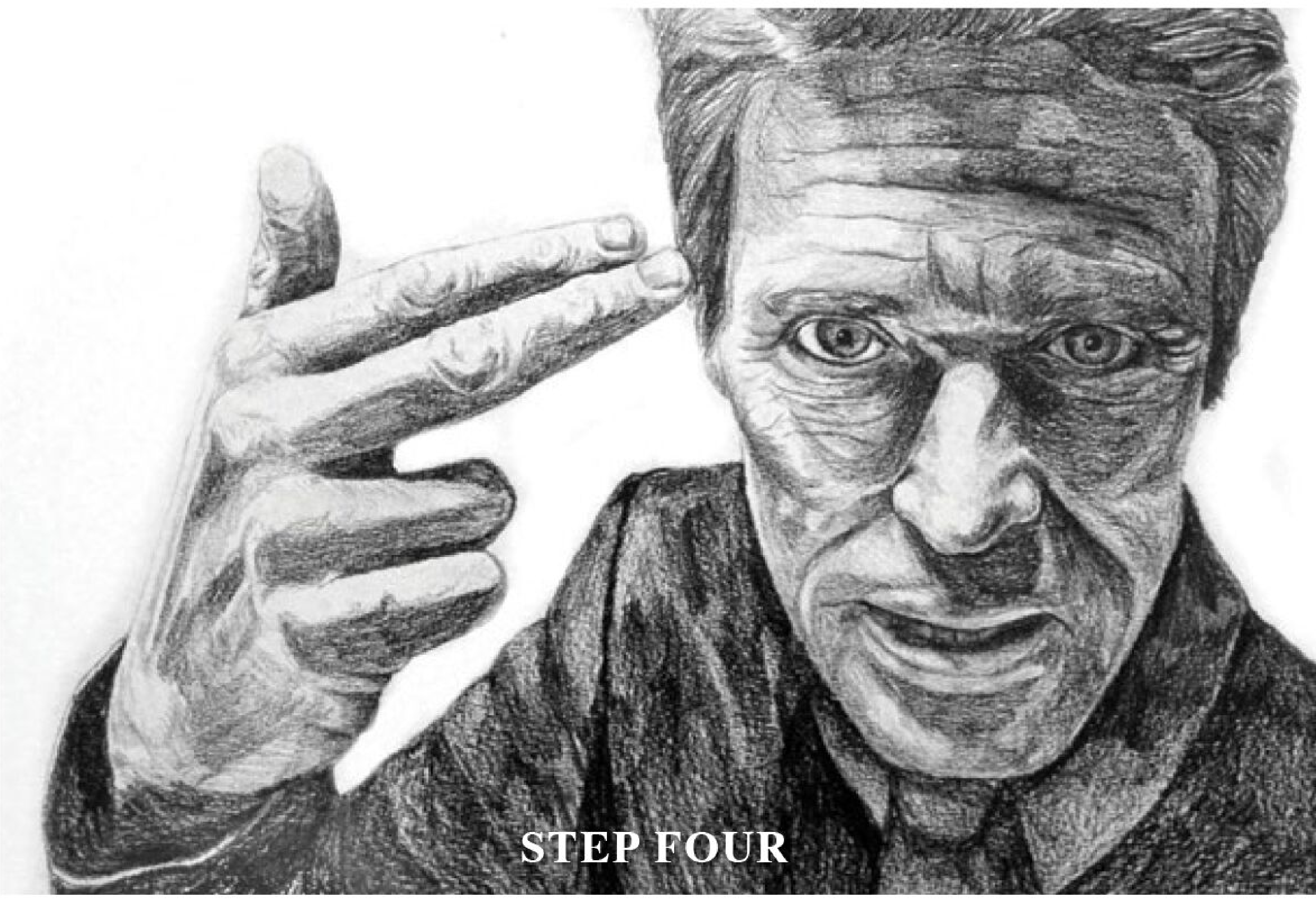
Once you have the outline drawn up you can start to build up tone. Although the way I was taught to build up tone was on the drawing as a whole (starting with lights all over and building up the dark tones all over), I much prefer to build up the drawing in sections as I work better seeing the lights to darks straight away. Use a 2B pencil at first with detailed areas such as the eyes, mouth and hands, working your way up to 3B and 4B. For tone around the face and hands lightly use a 4B first before using it with more pressure. For dark areas around the face, the hair and the clothing, use a 5B or an even softer pencil if preferred.

ARTIST'S HINTS AND TIPS

- It is best to print the photograph horizontally flipped so that when you trace the portrait and place it on the paper it is viewed the same as the original photograph. Also print out a smaller copy of the photograph so you can use it as reference when drawing the portrait.
- For portraits like this in which the head is cropped to the edges of the frame, it is more aesthetically pleasing to have a white border around the portrait rather than having the drawing go all the way to the edges of the paper. To do this use masking tape and place it around the perimeter of the paper you are using. Be sure to take away some of the glue from the tape first by sticking it to clothing or even carpet before using it. This will make the masking tape much less sticky and make it easier to remove without ripping the paper when the portrait is done. When removing the tape be sure to remove it very slowly and carefully.
- The larger range of pencils you use will give you a wider range of tonal values in your portrait and create more depth
- When drawing the portrait and building up tone you should work left to right if you are right handed and right to left if you are left handed. This will help reduce smudging the portrait as you work
- You should always use a scrap piece of clean paper to rest your hand on that you are drawing with so that it does not smudge the drawing underneath your hand.
- Spray the portrait with fixative at least every step of the drawing or as often as you feel it is needed.
- I try not to use an eraser as they create an oily texture where they are used in the portrait, but if you do choose to, use a rubber use a good quality eraser and/or a putty eraser.



STEP THREE- CONTINUED



STEP FOUR

STEP FOUR

Using the watercolour pencil, go around the perimeter of the portrait, building up an outline of colour around 15mm thick.

FINAL STEP

Wet a small brush, wiping the excess water of the brush and apply it to the watercolour you have drawn. Using a slightly larger and wet brush add more water and blend it out so that you get a washed out line. Work in sections, as you don't want it drying before you blend it out. ■

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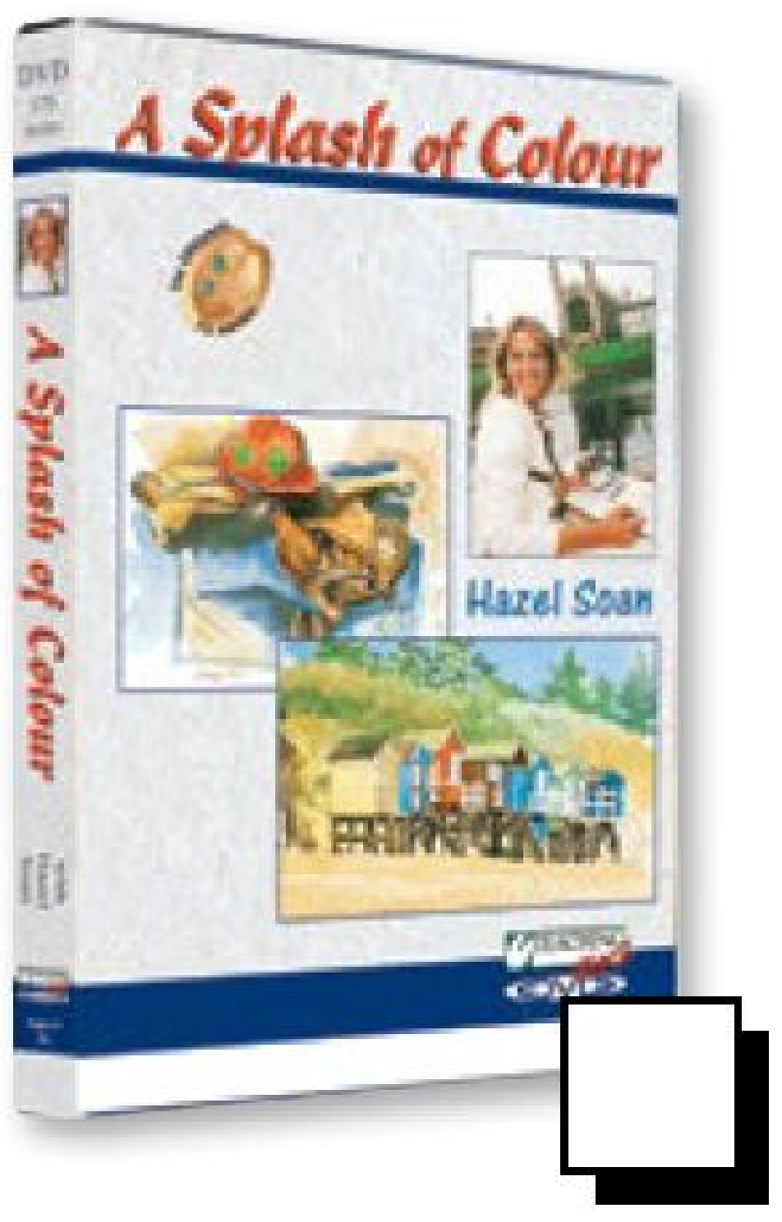
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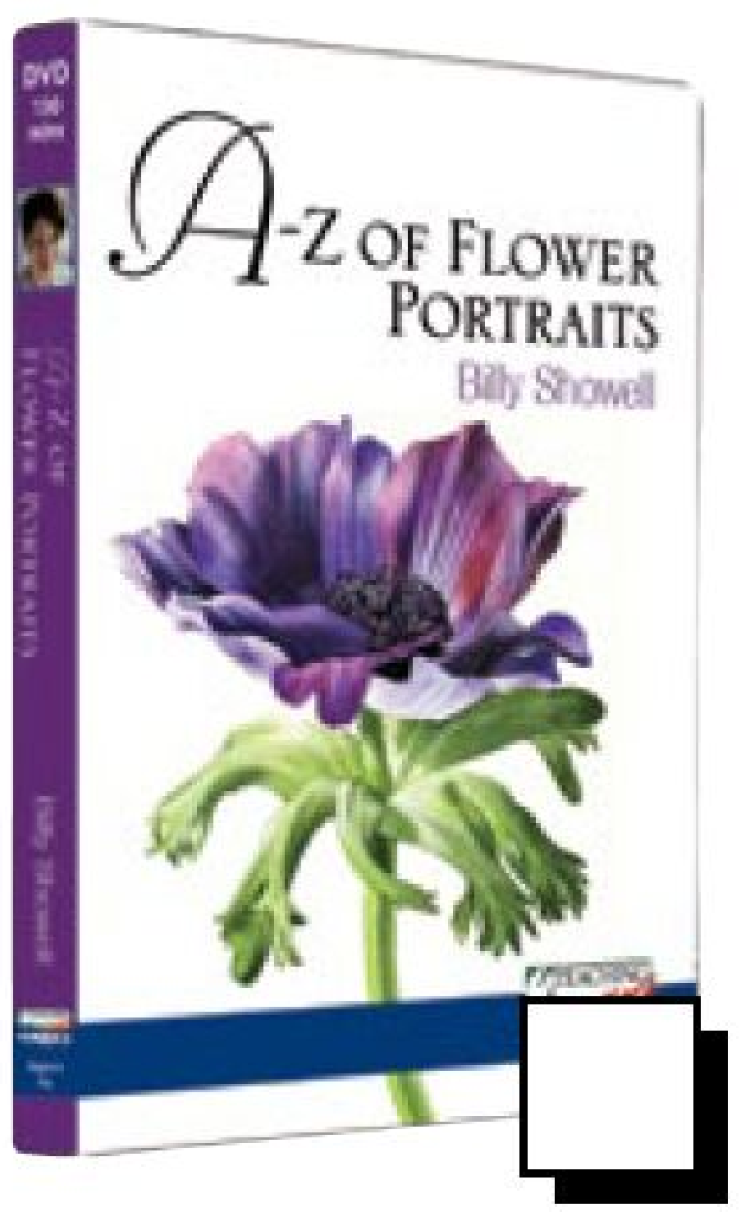
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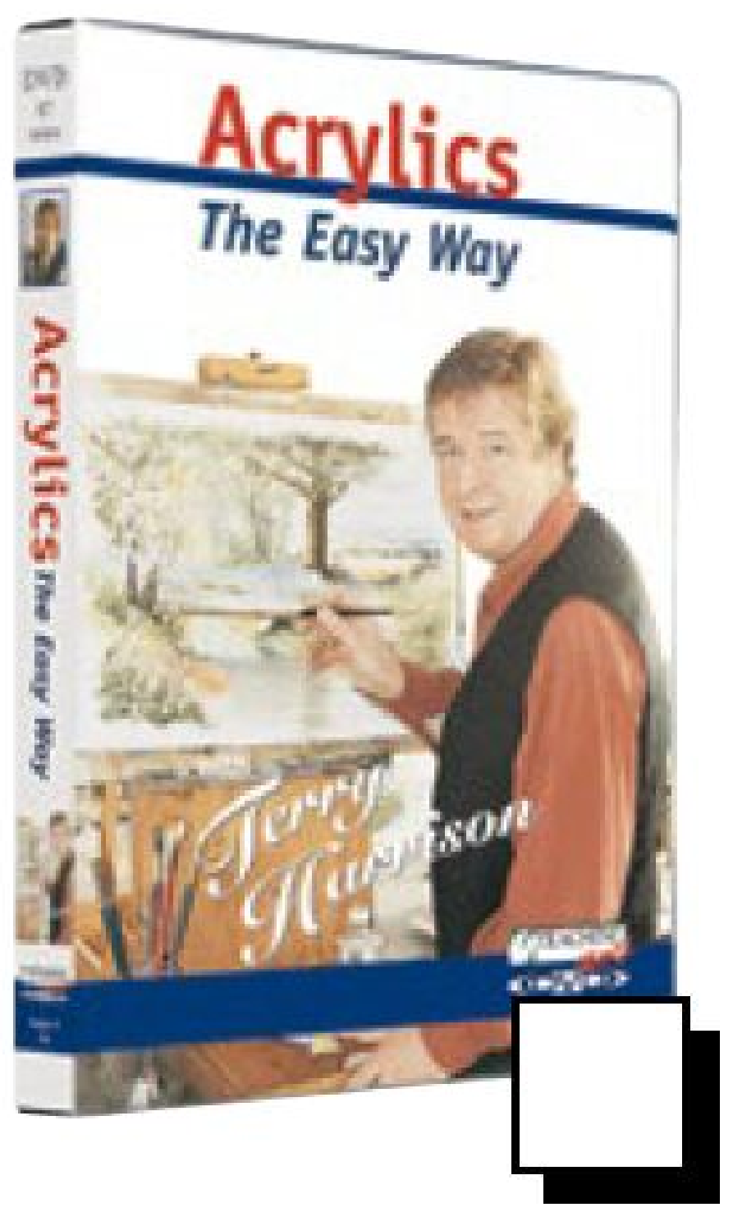
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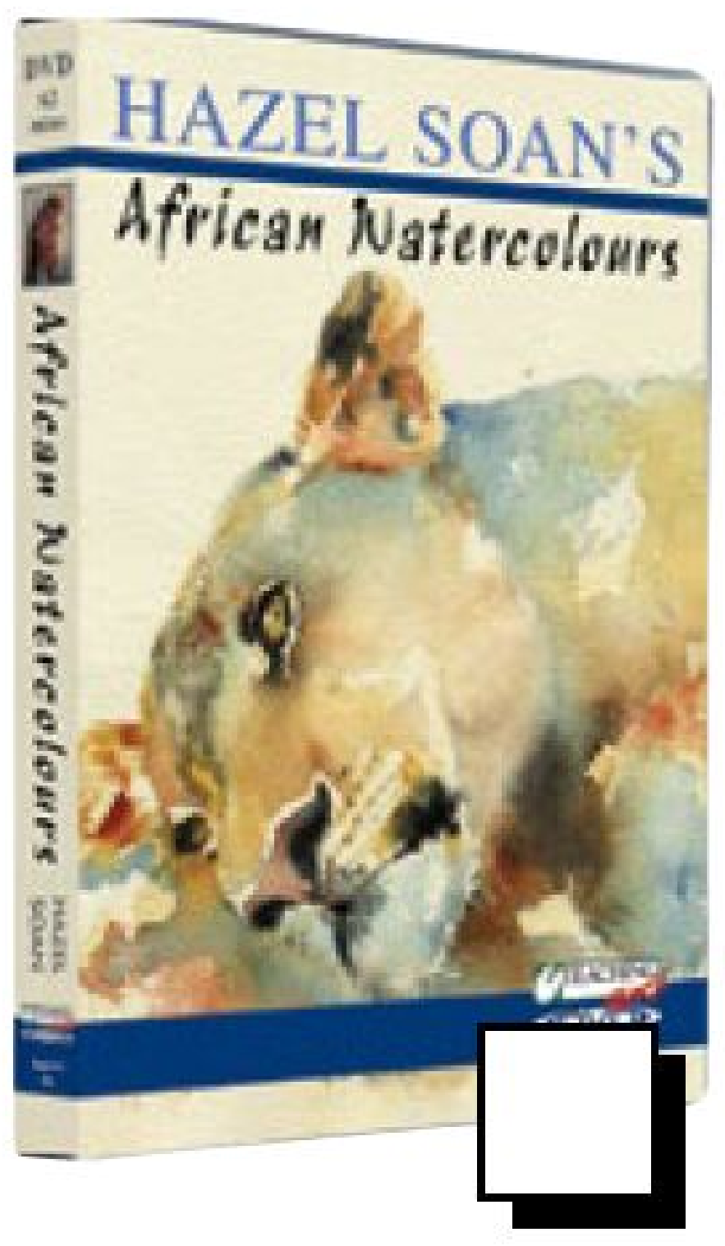
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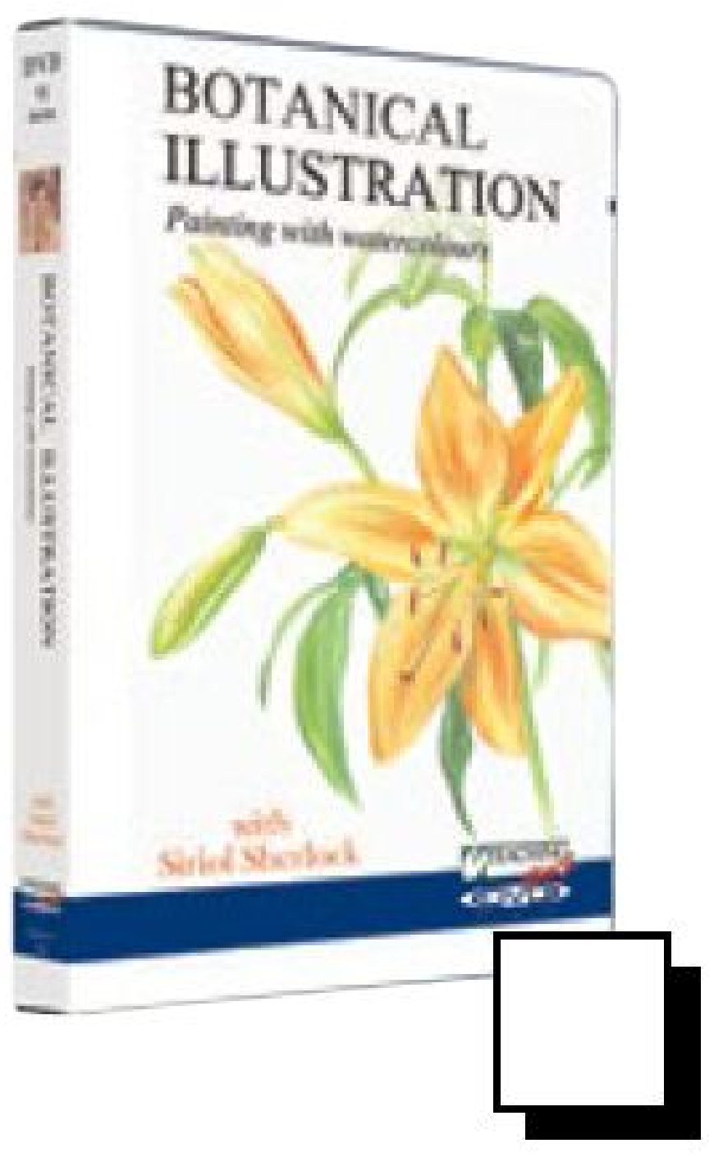
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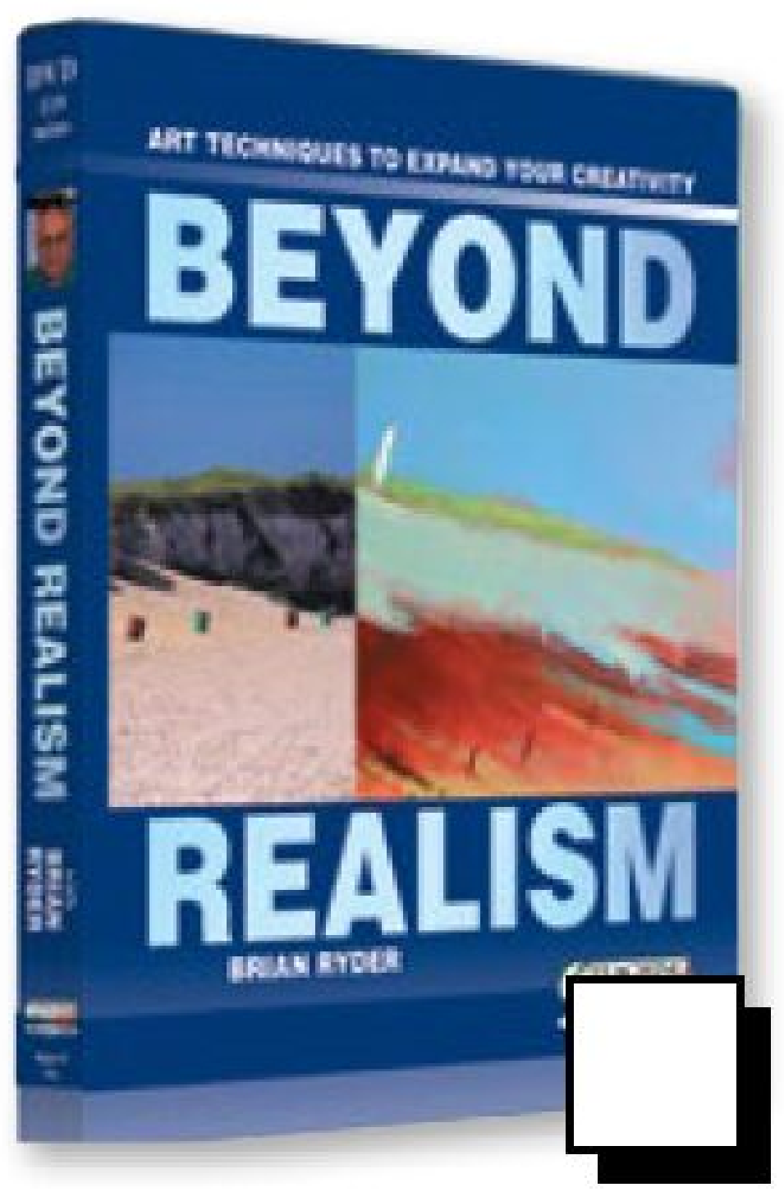
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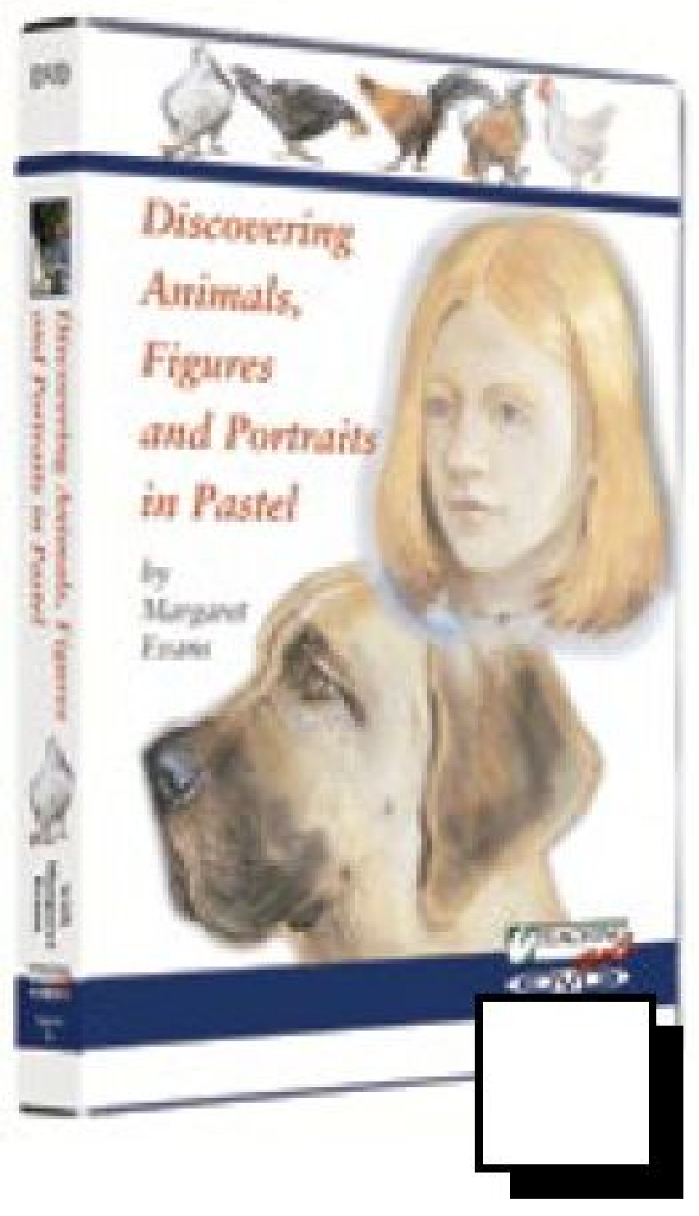
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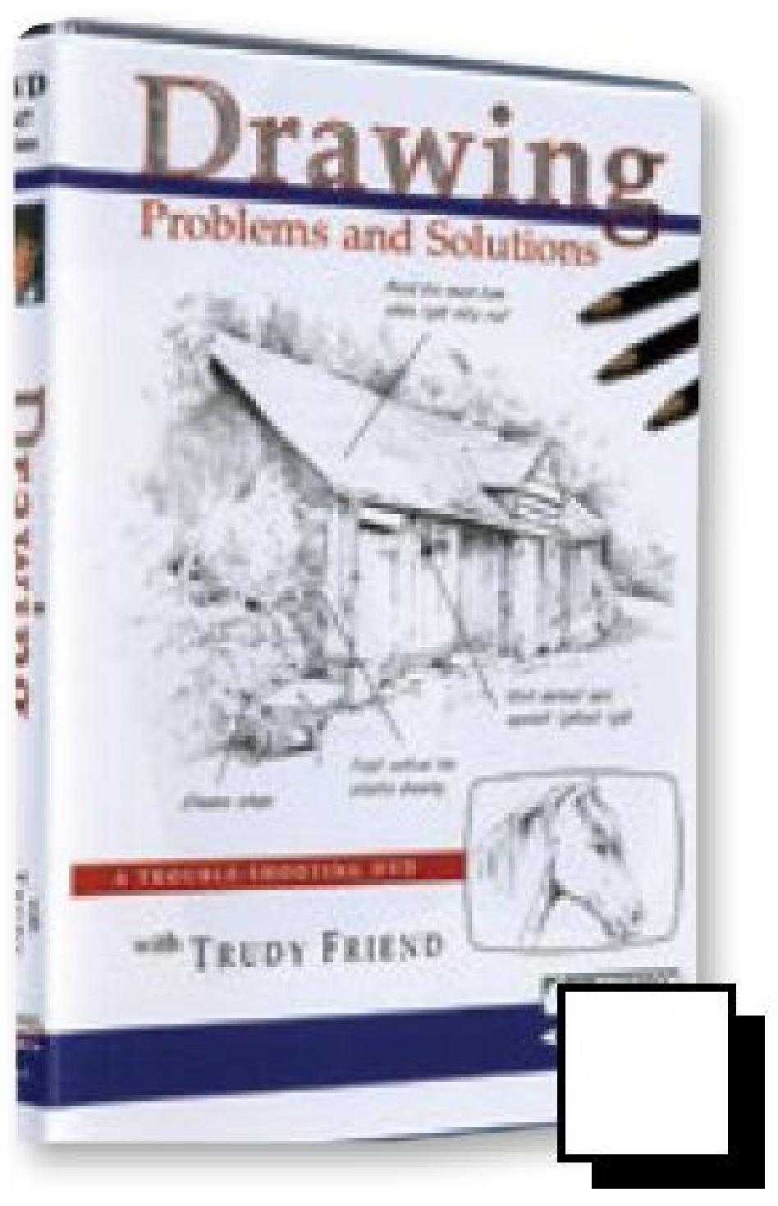
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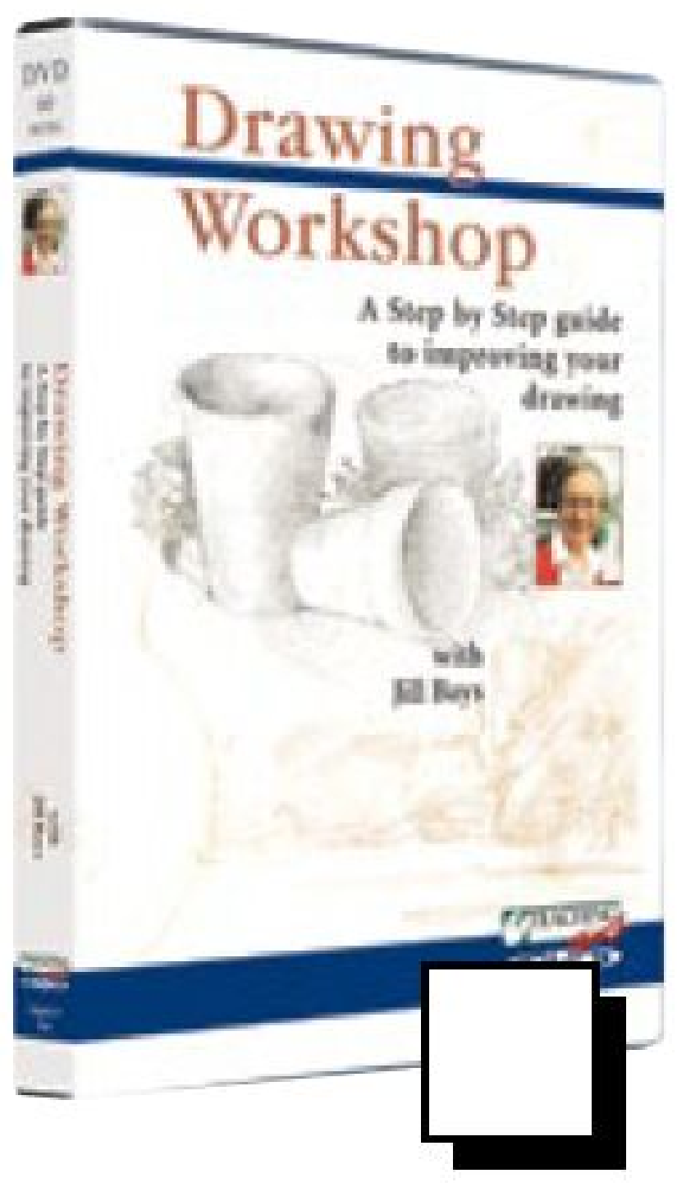
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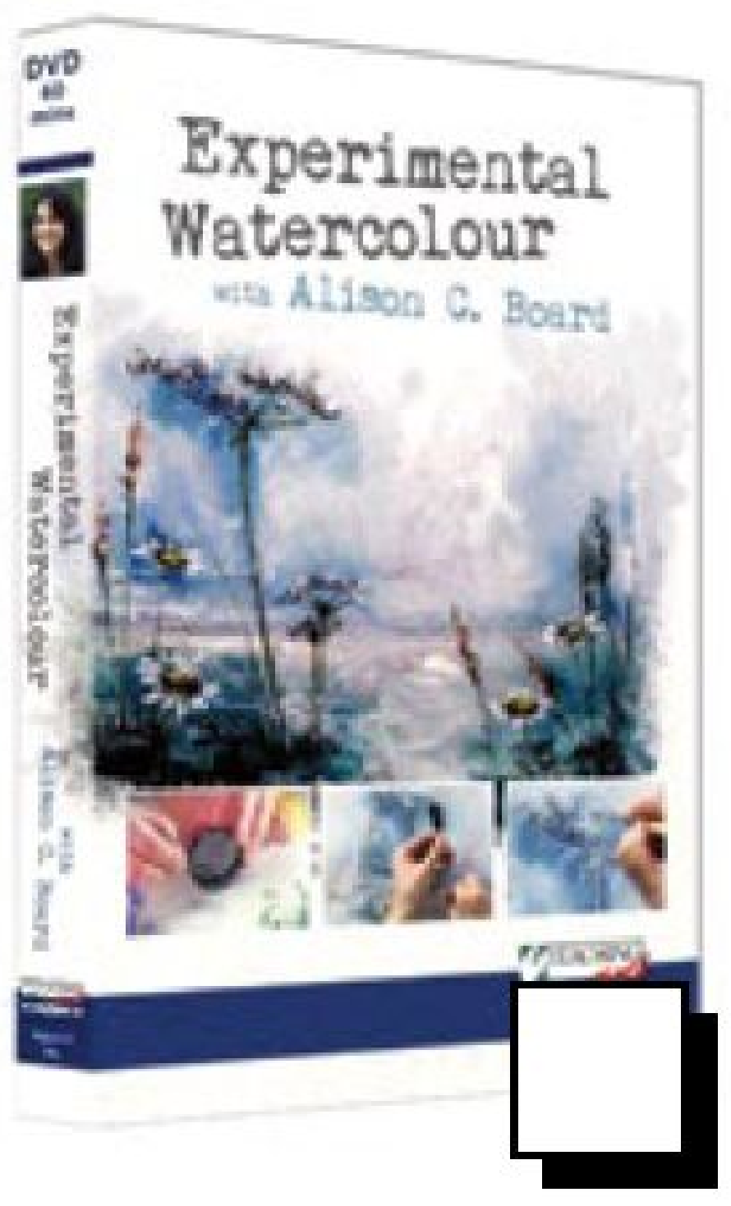
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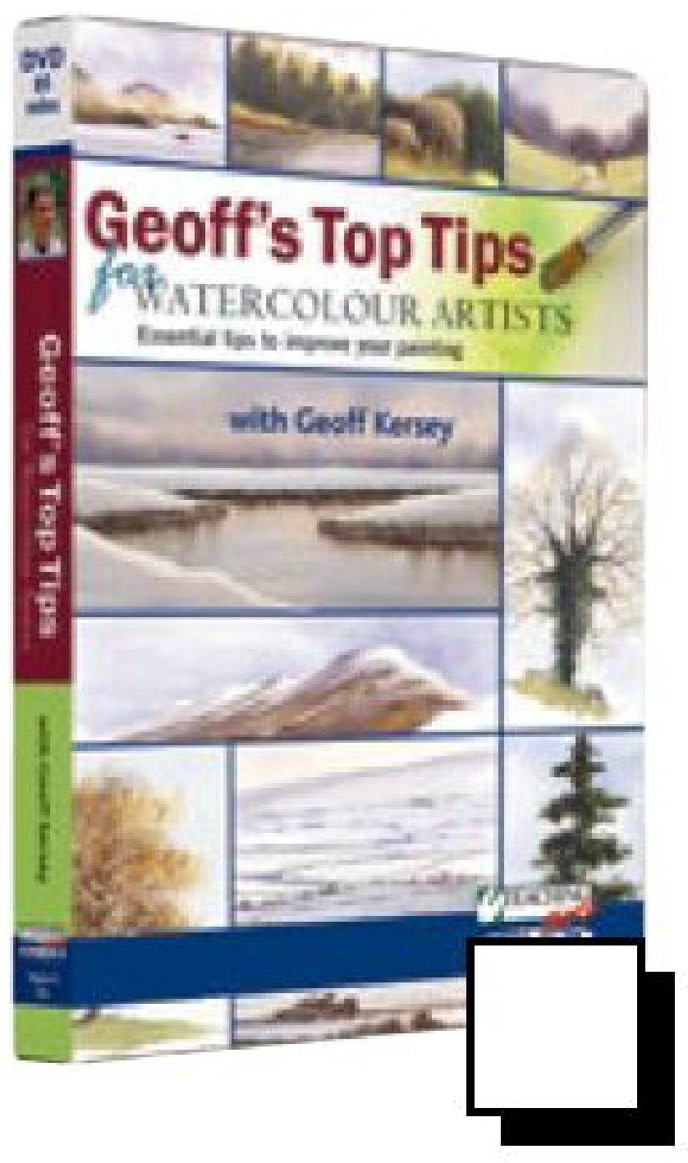
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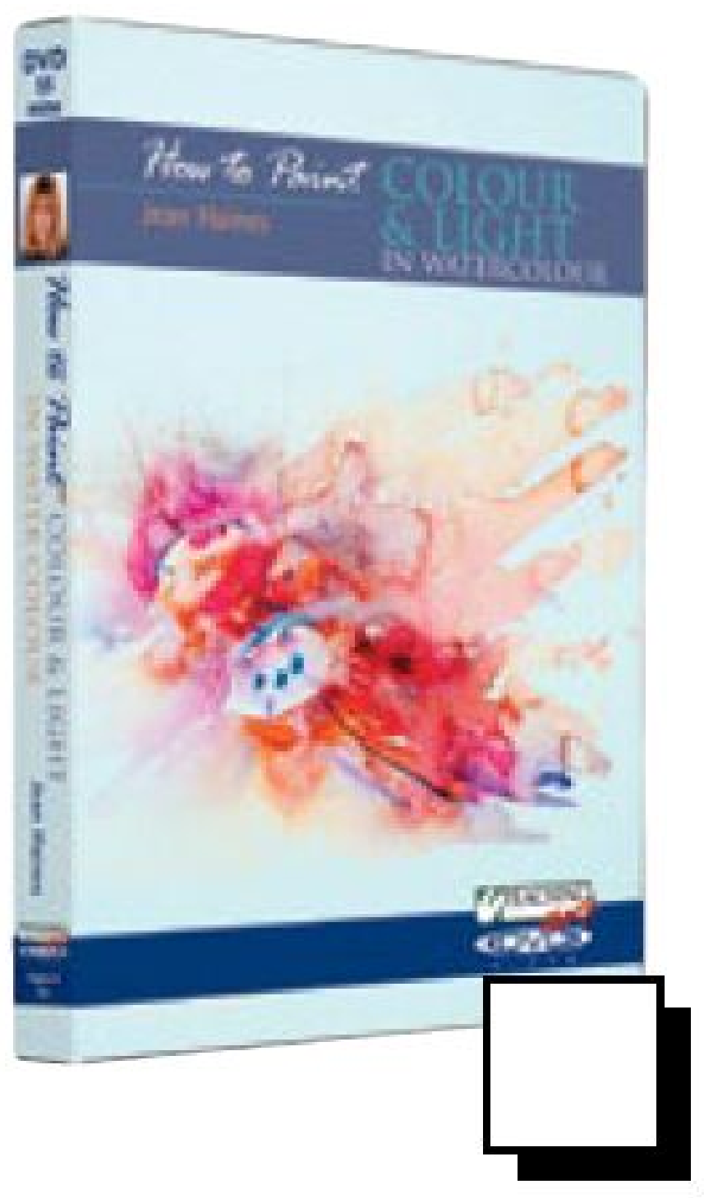
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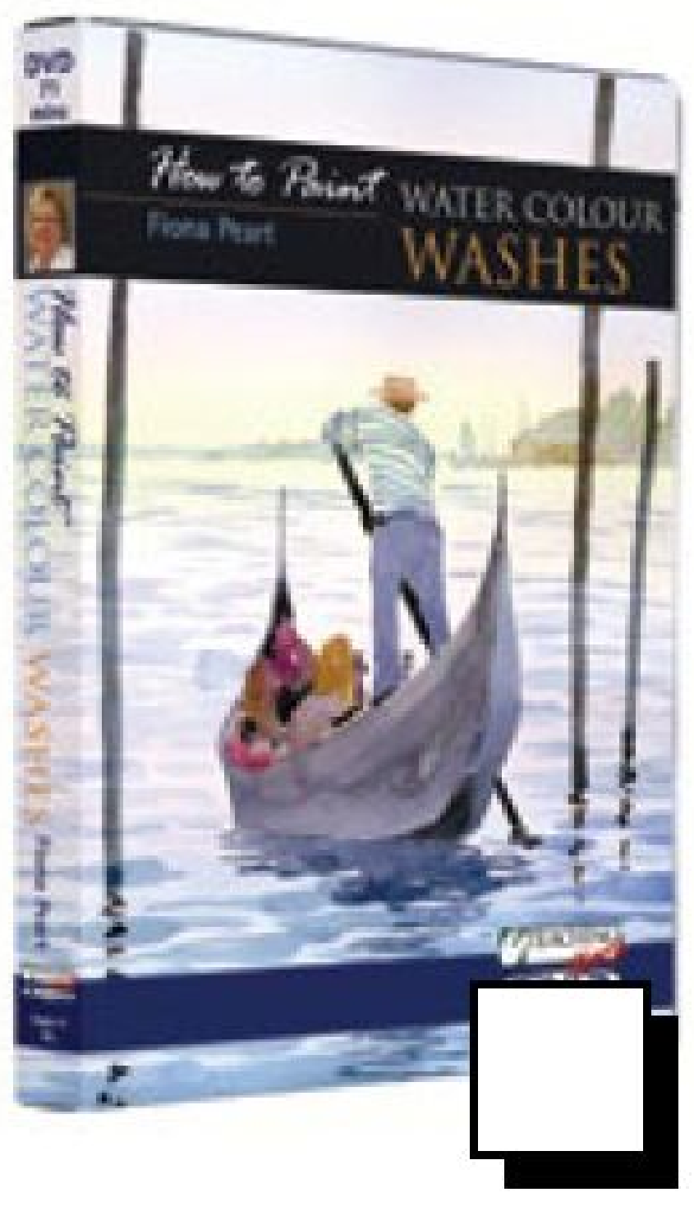
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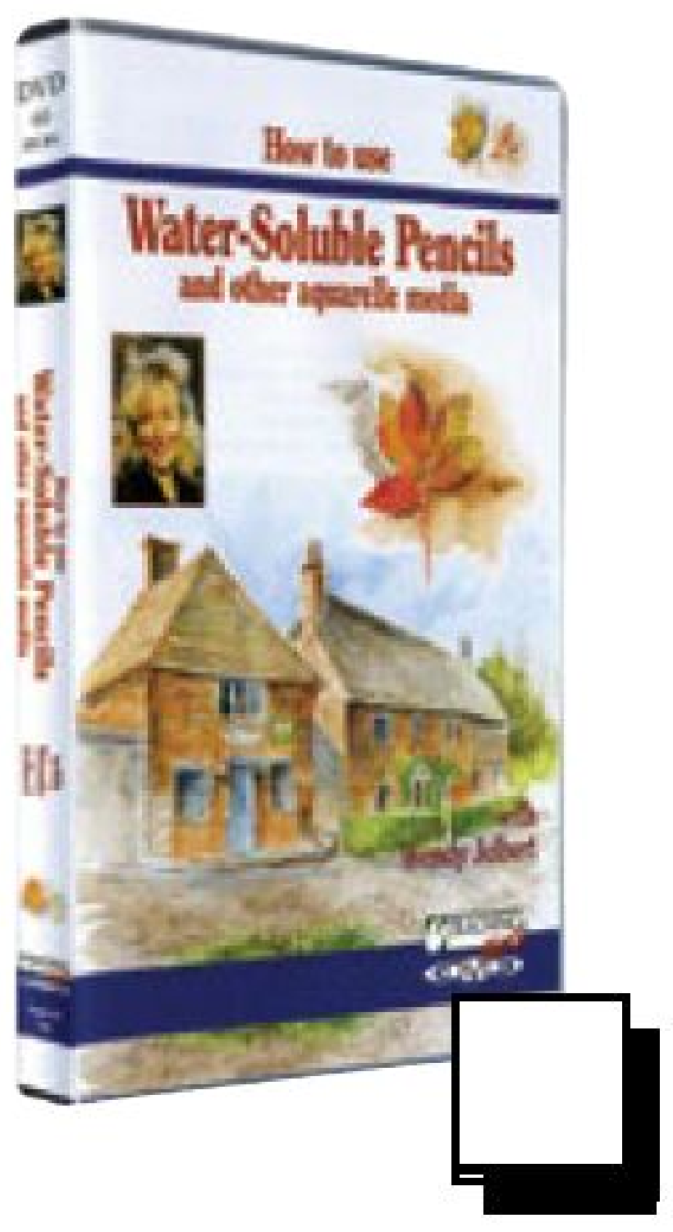
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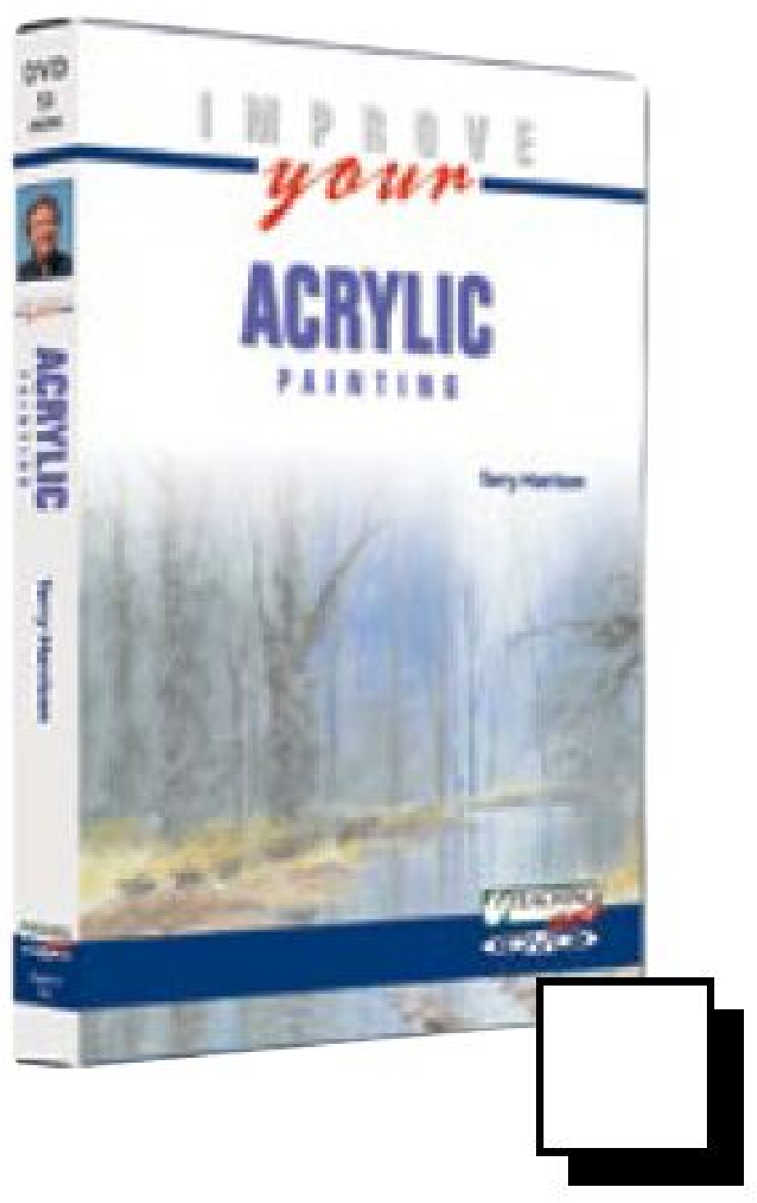
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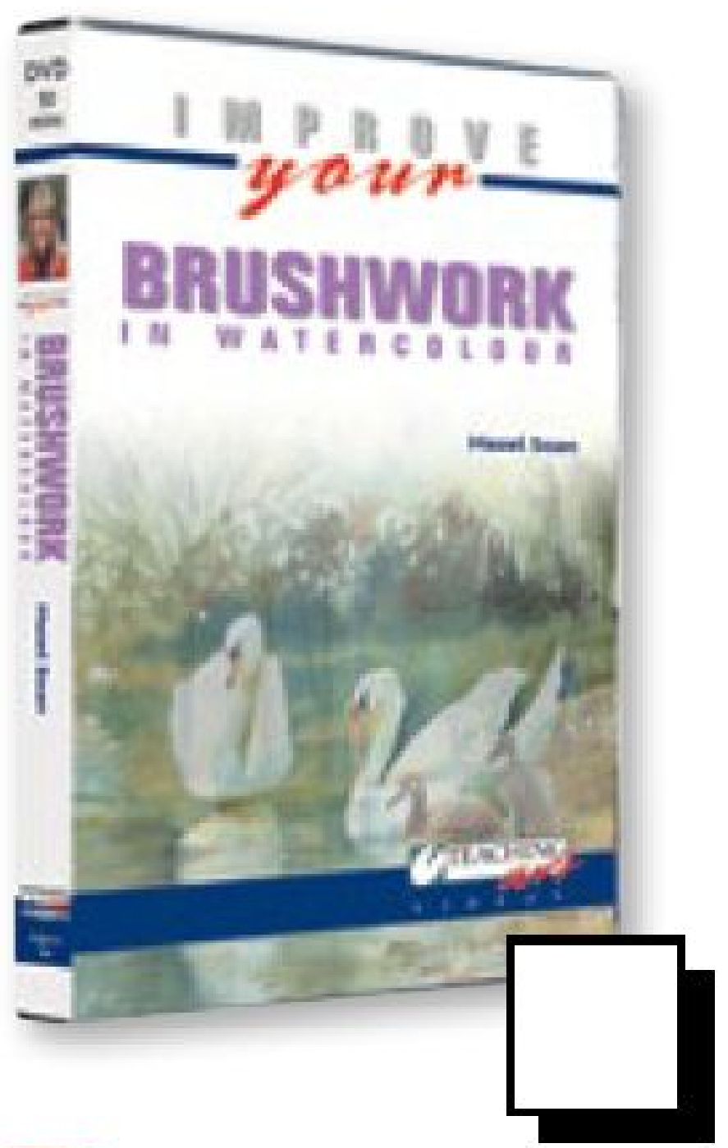
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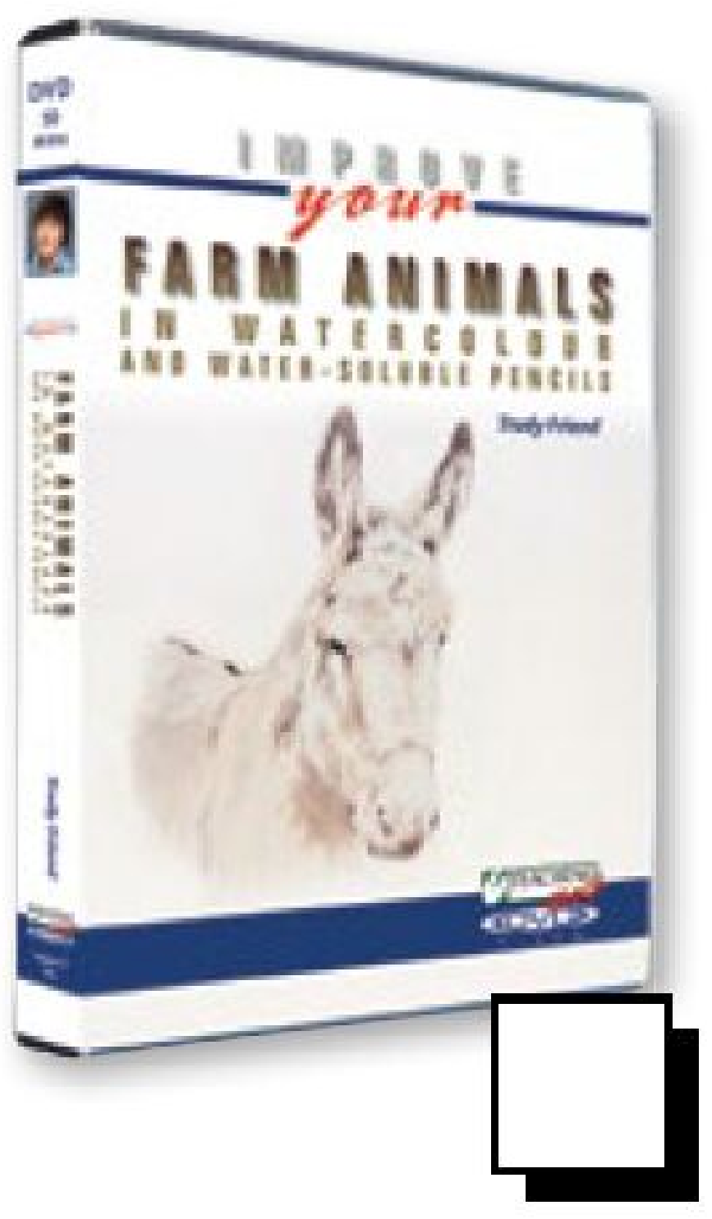
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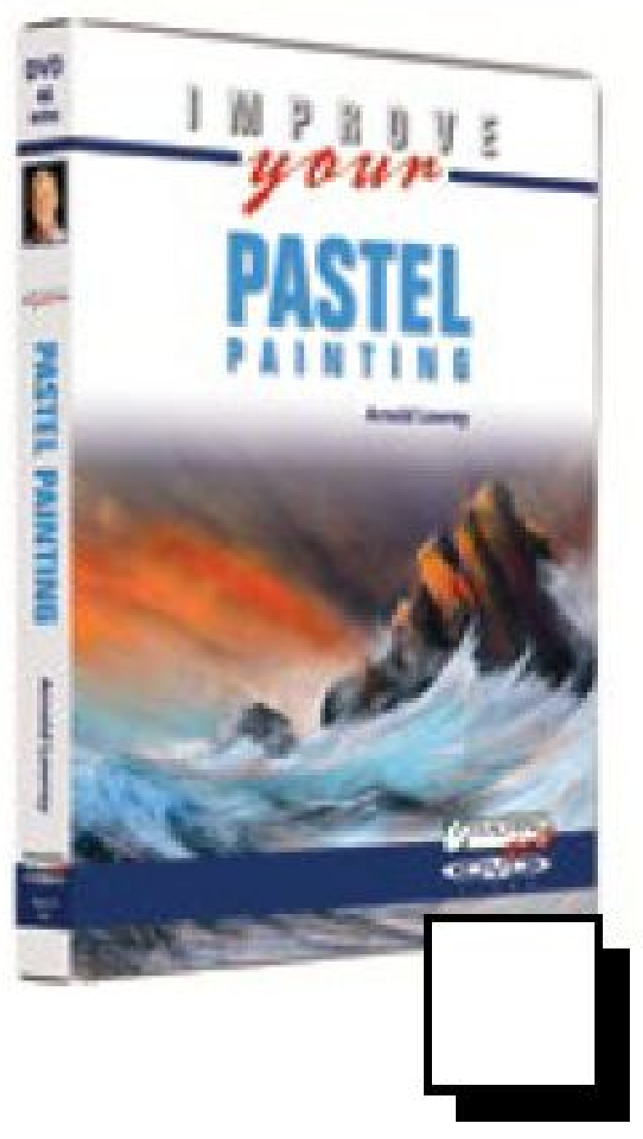
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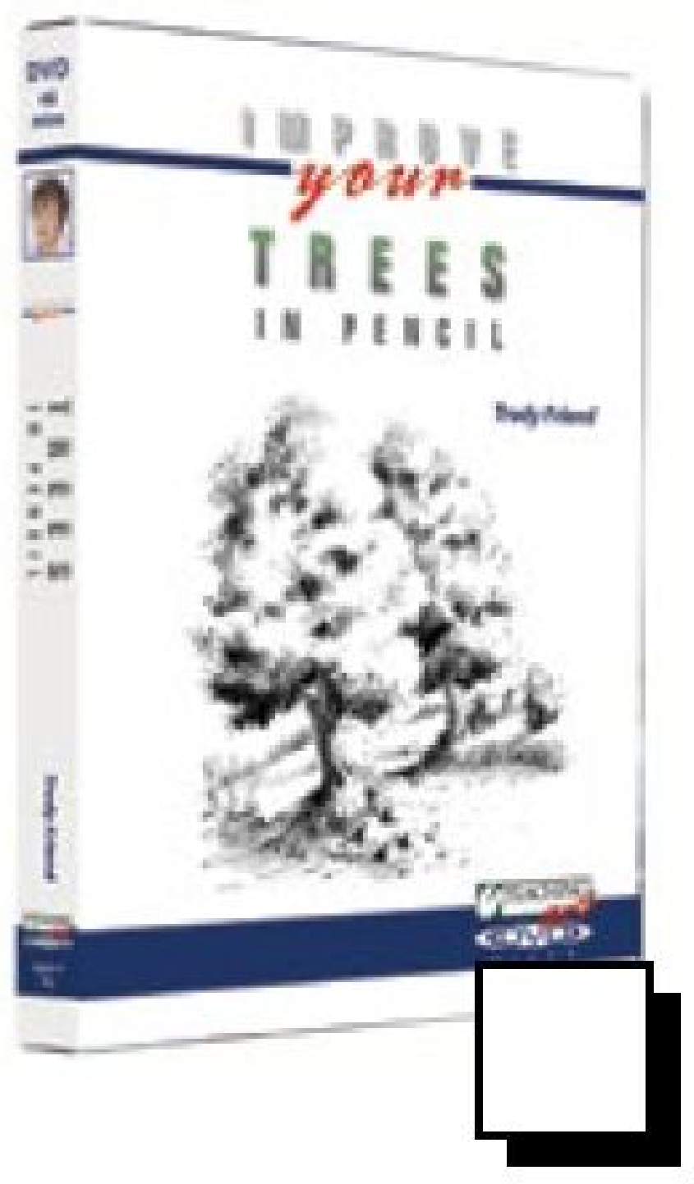
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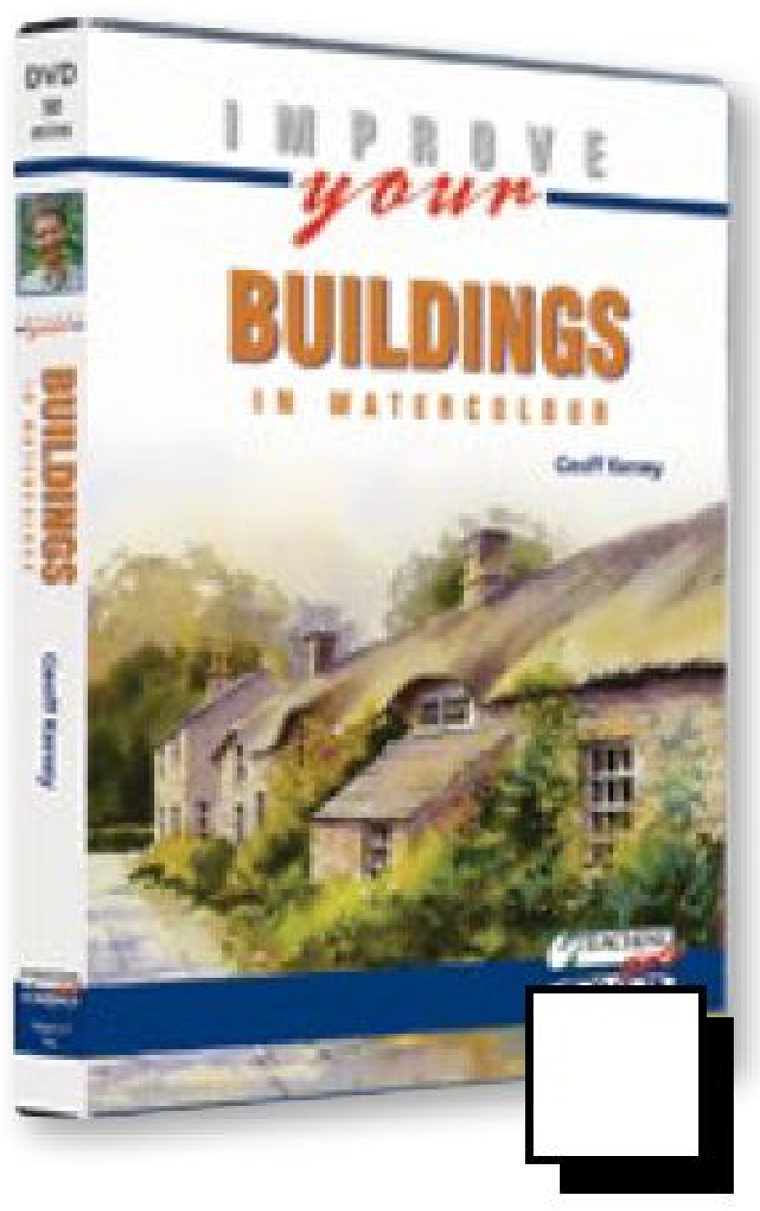
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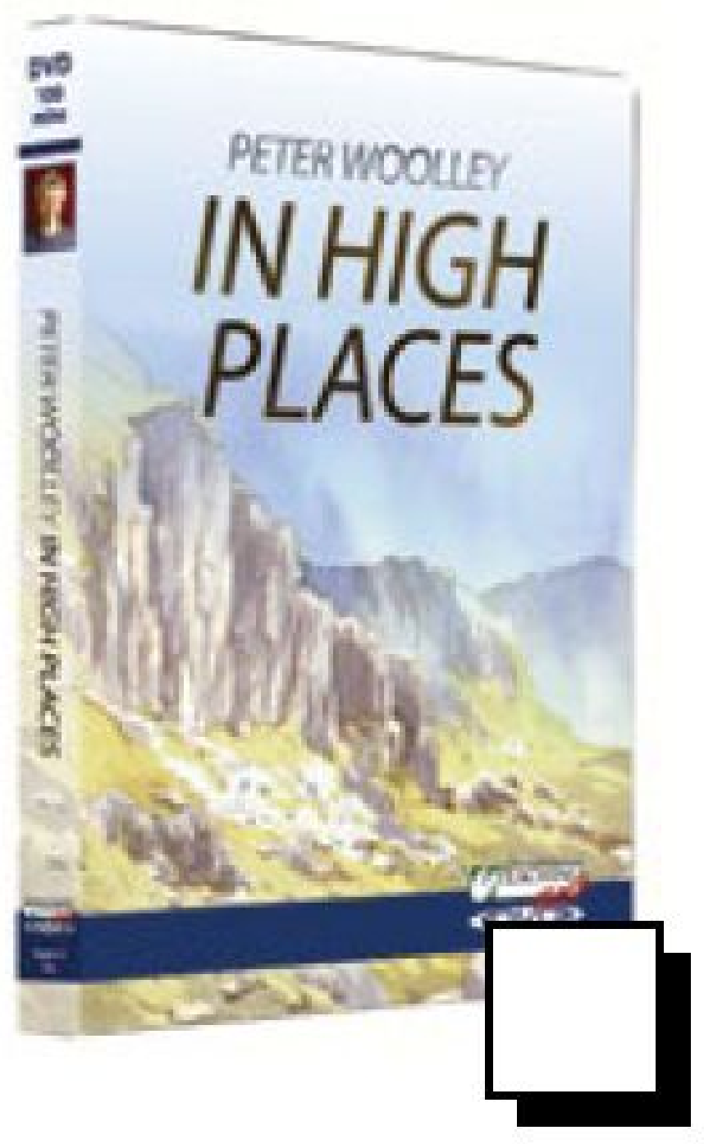
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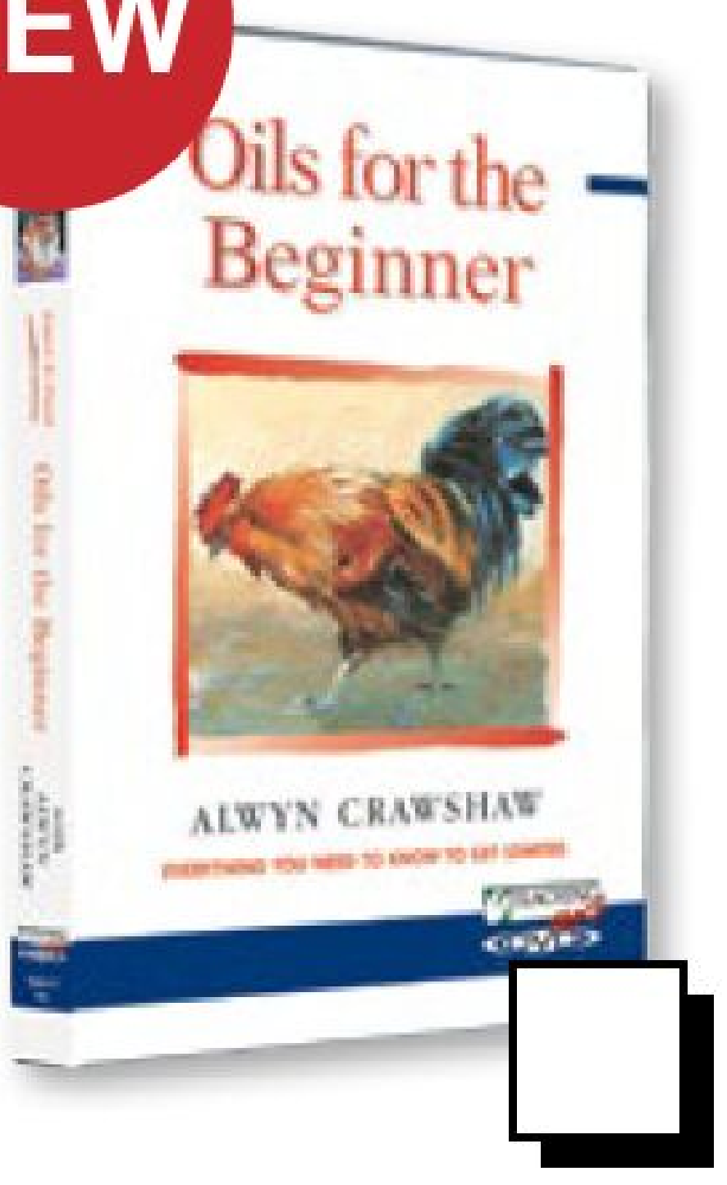
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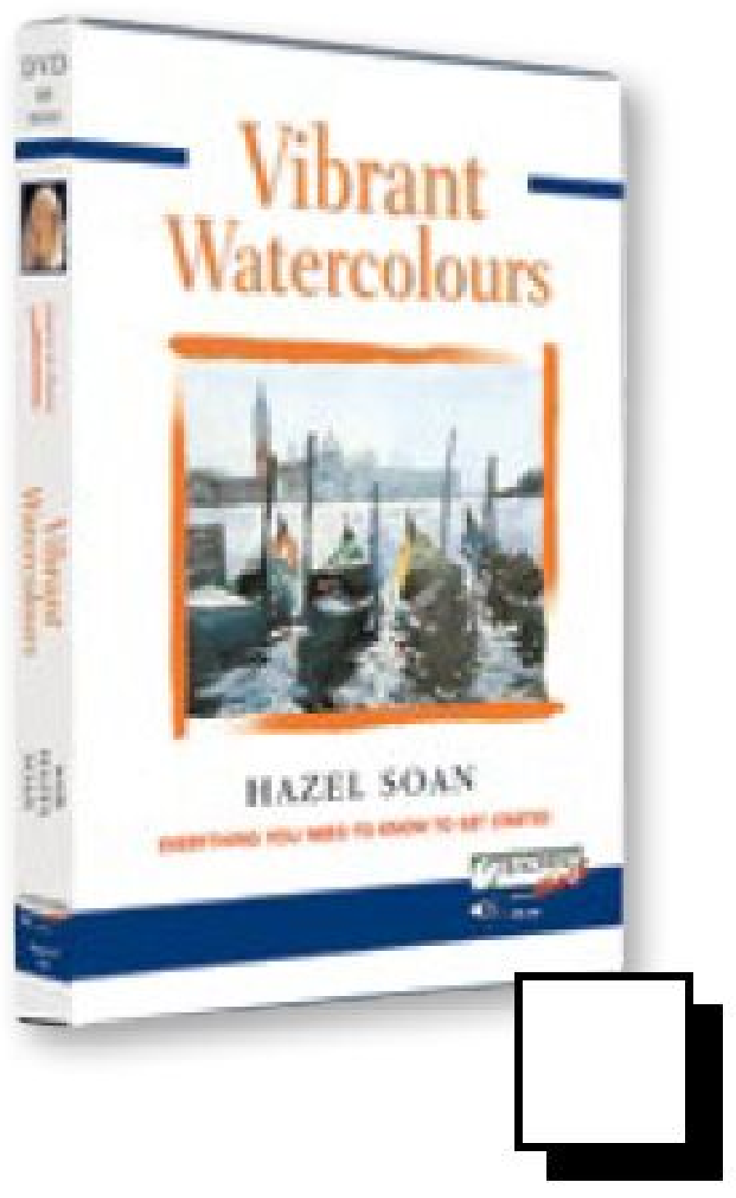
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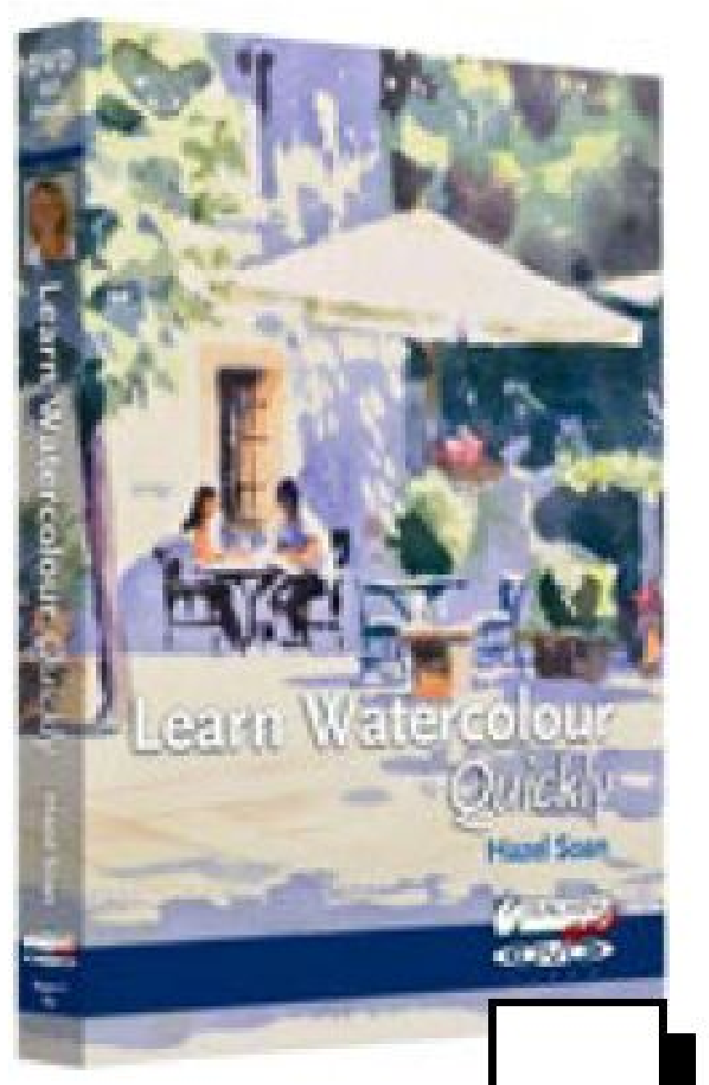
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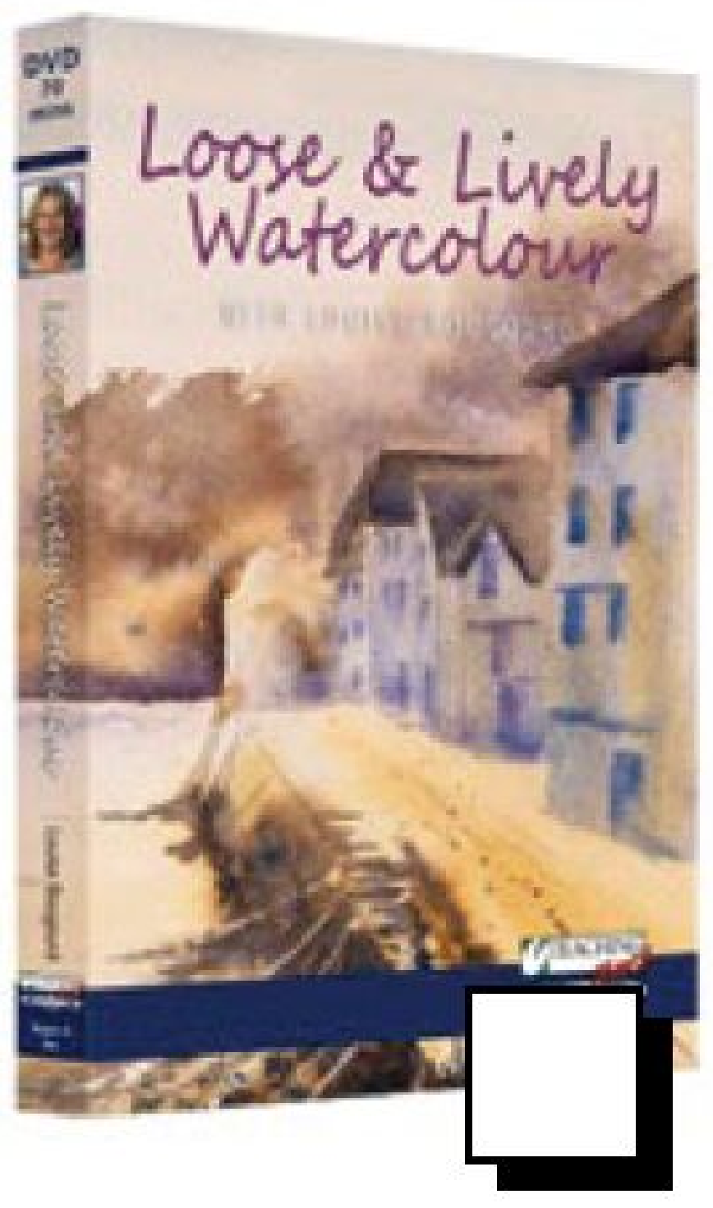
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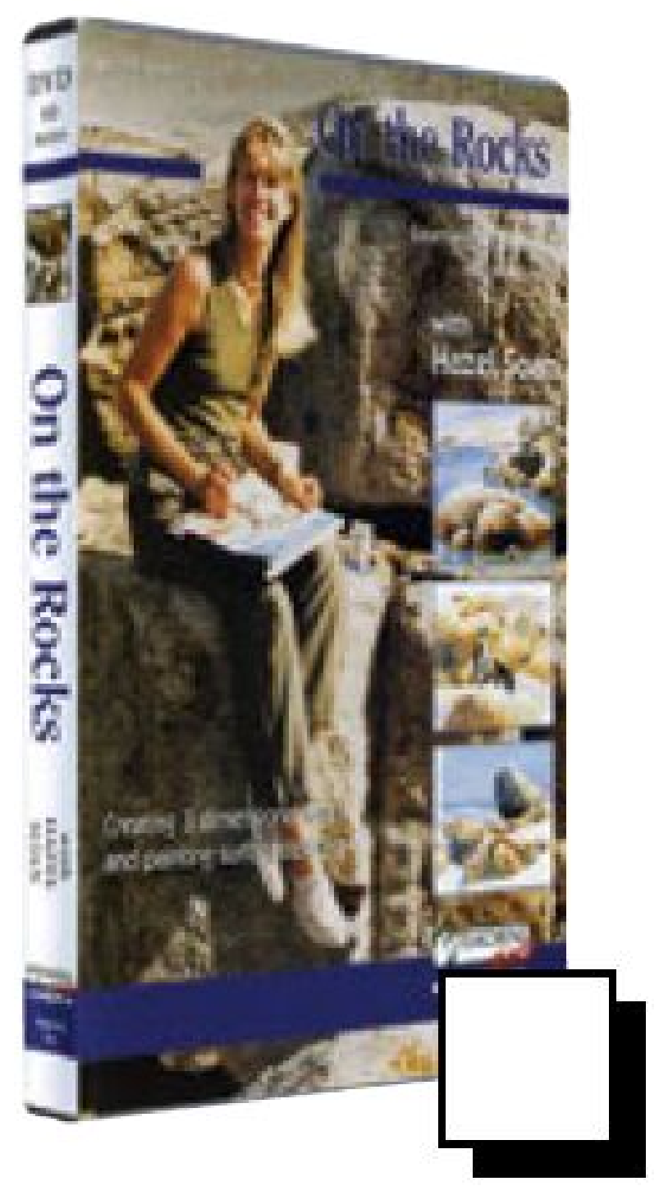
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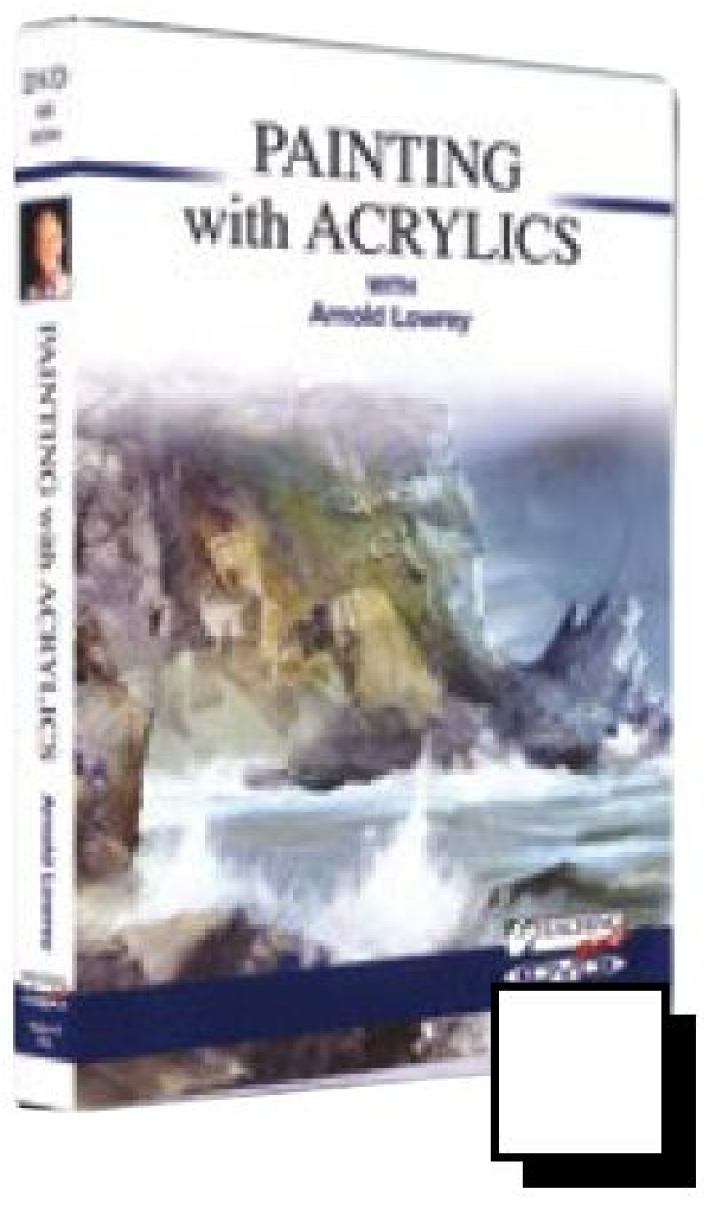
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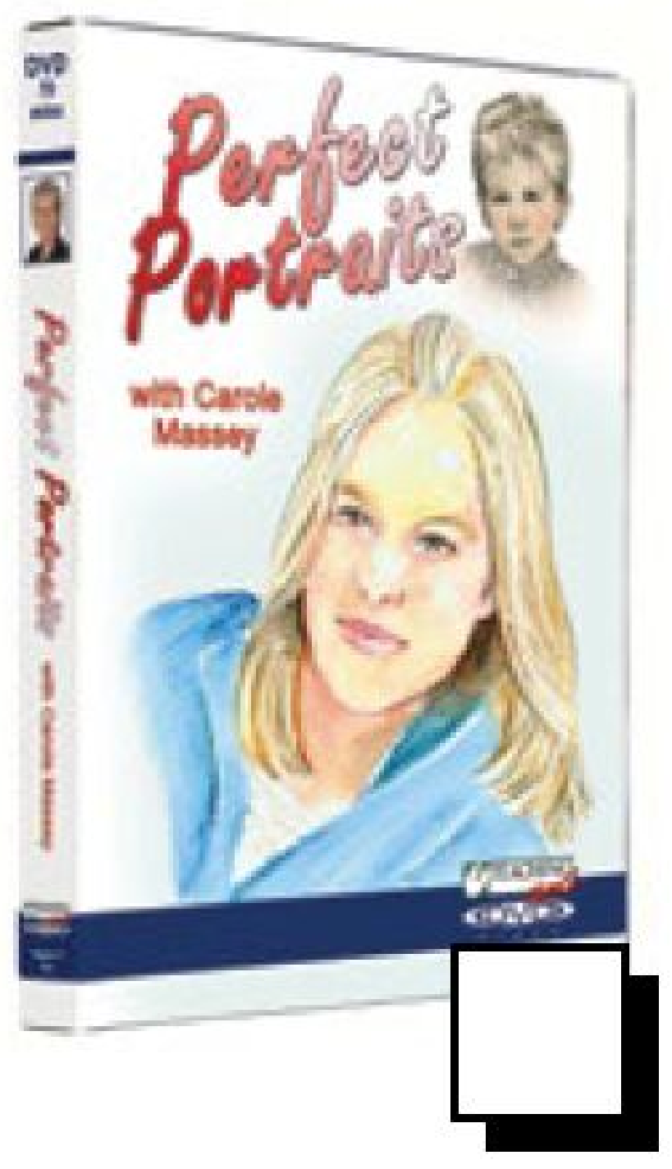
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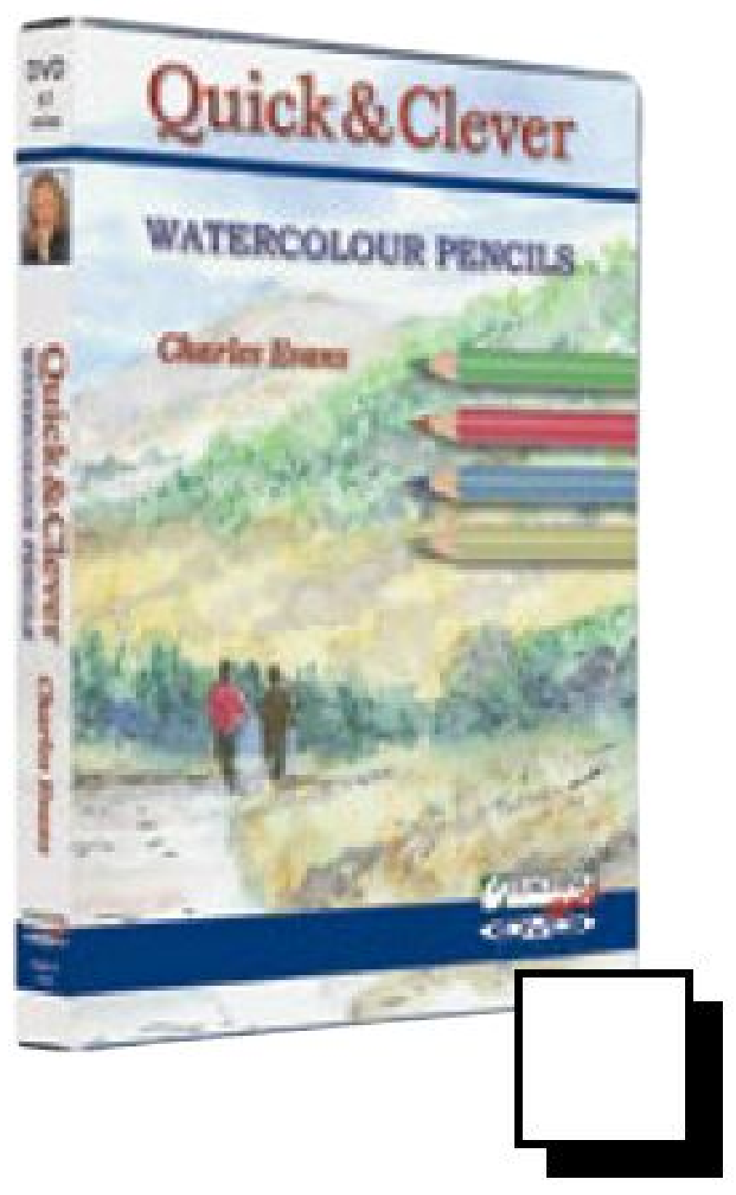
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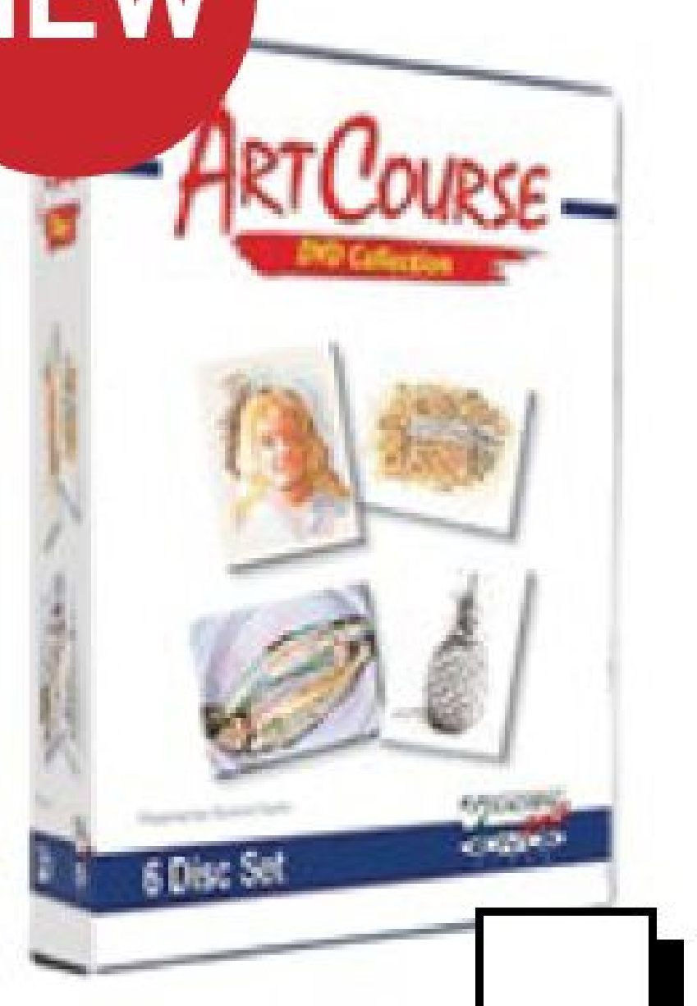
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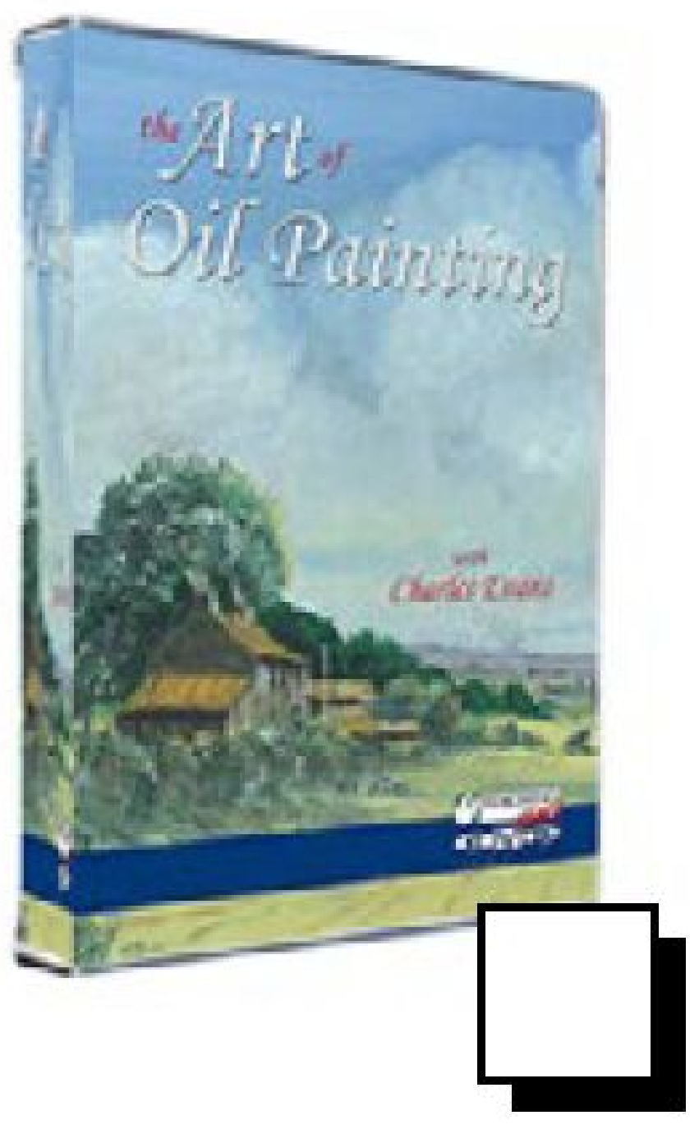
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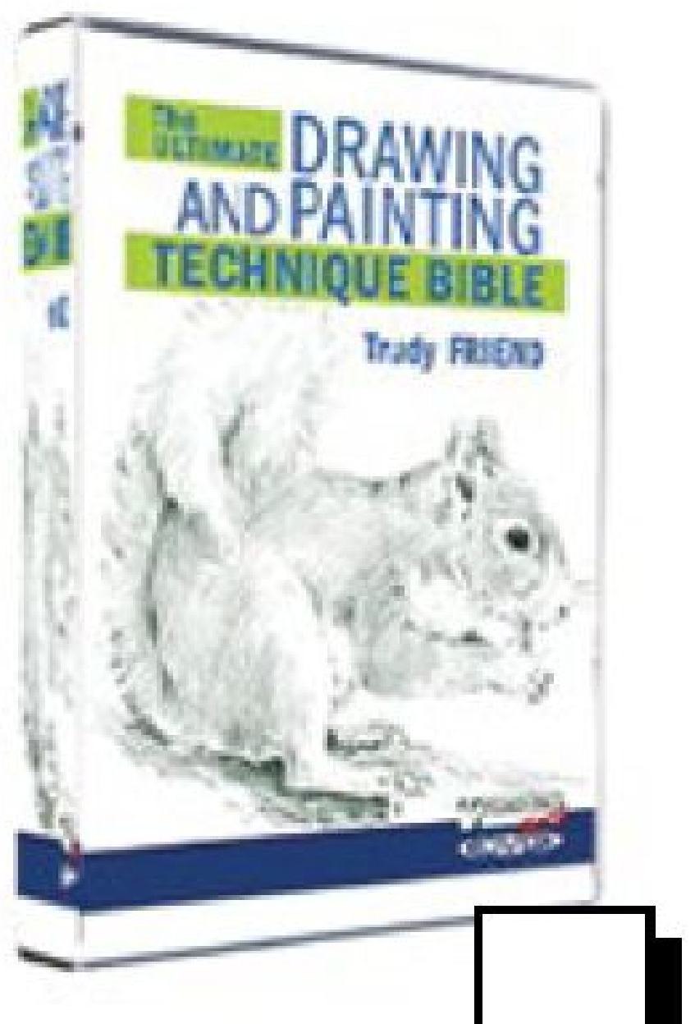
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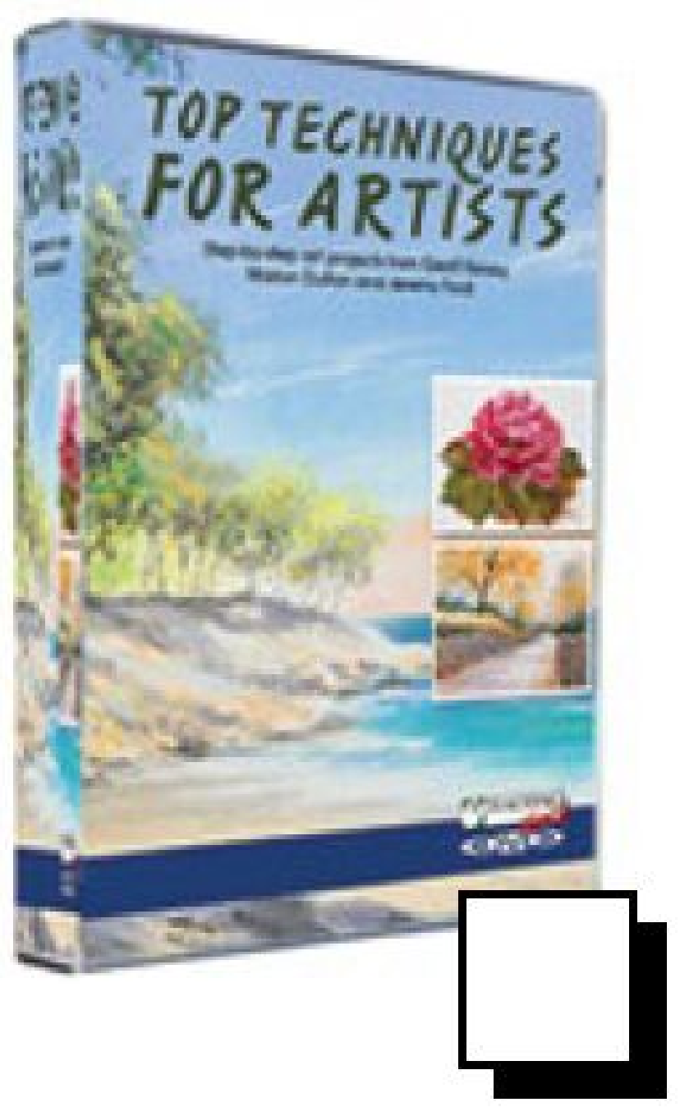
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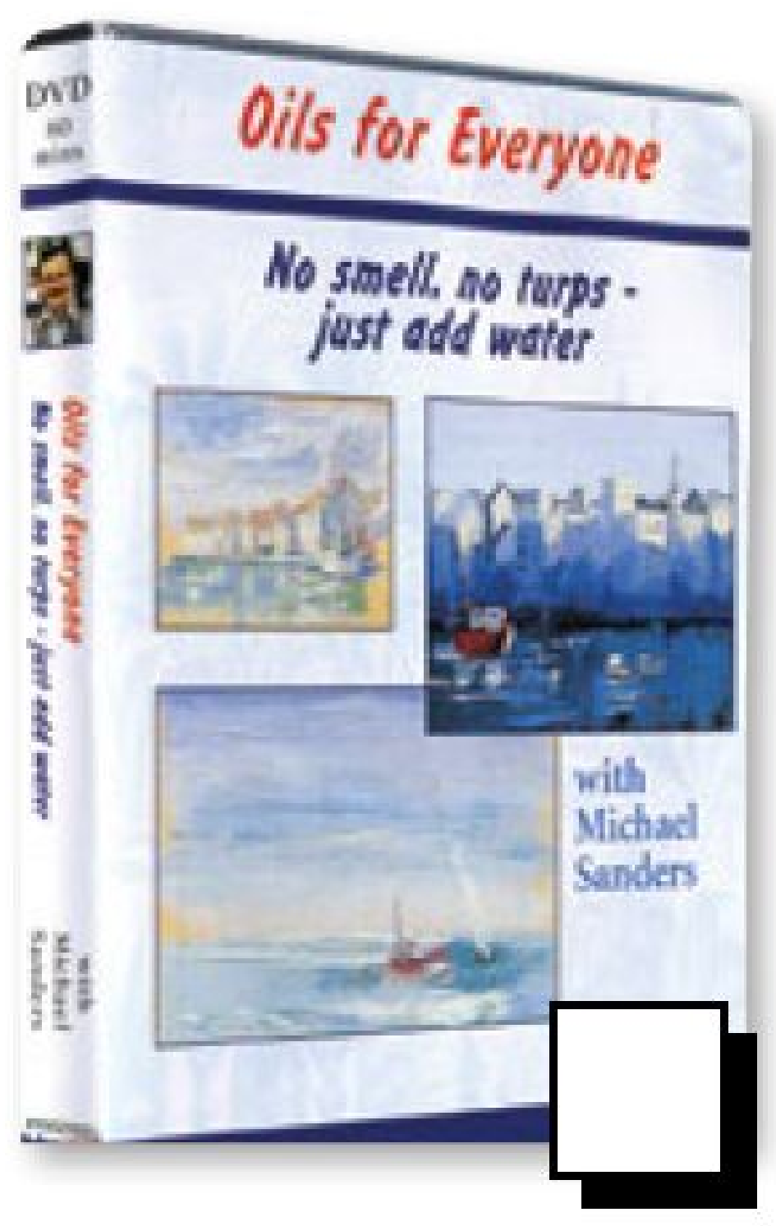
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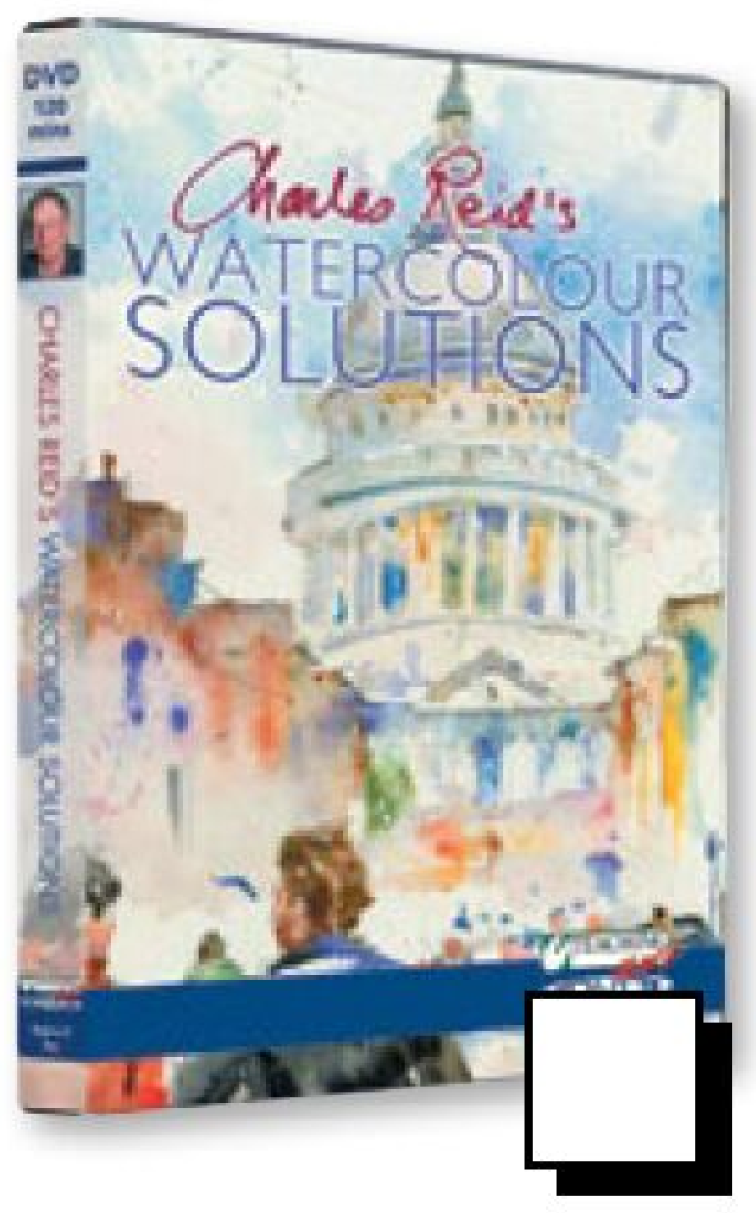
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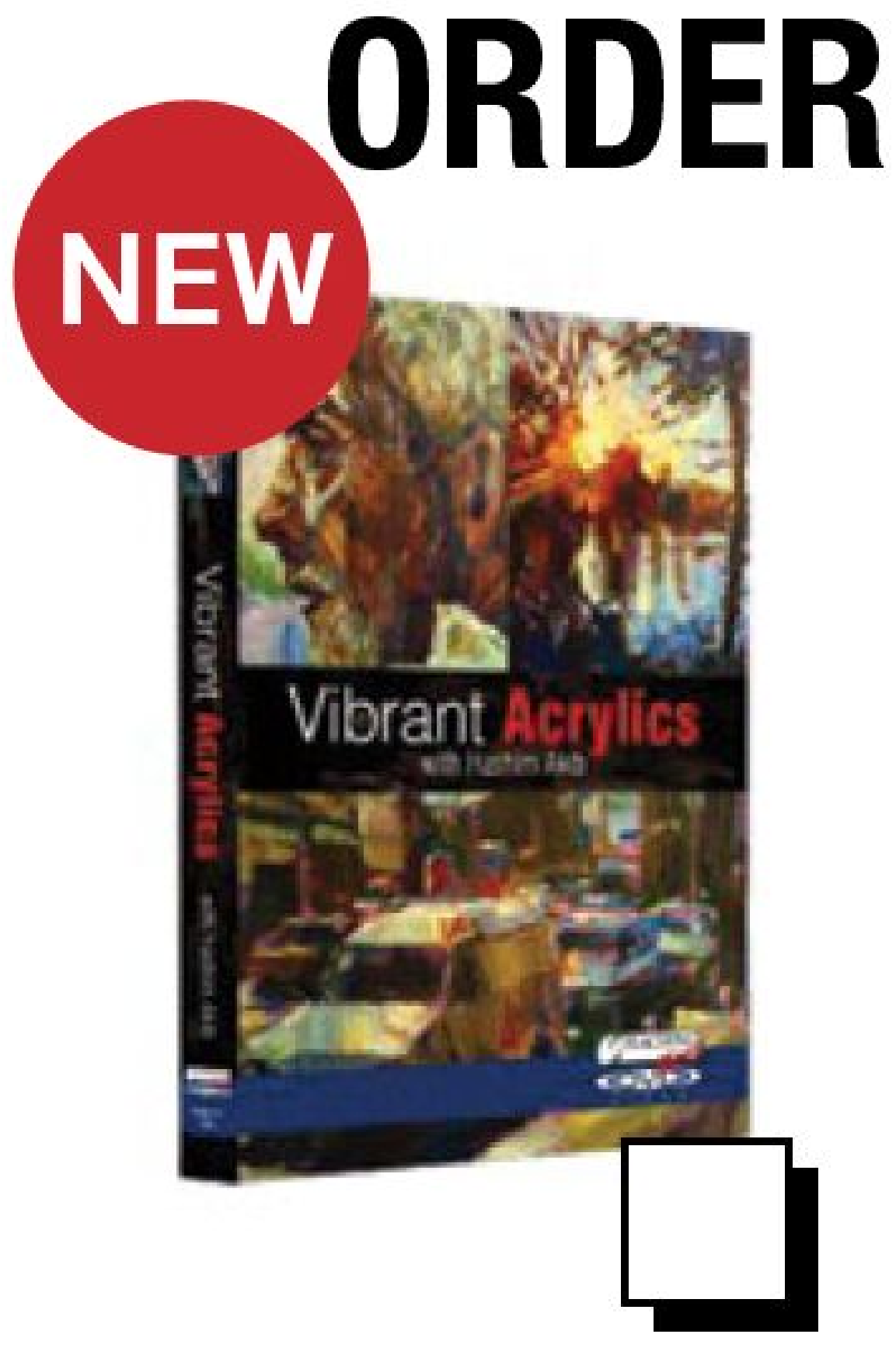
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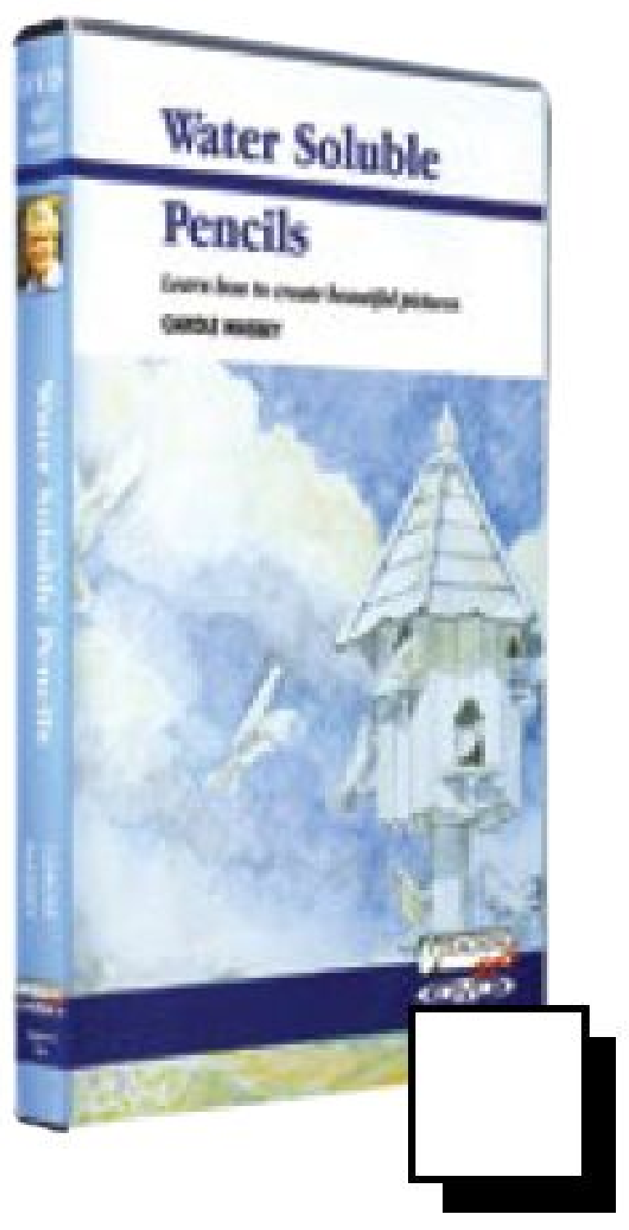
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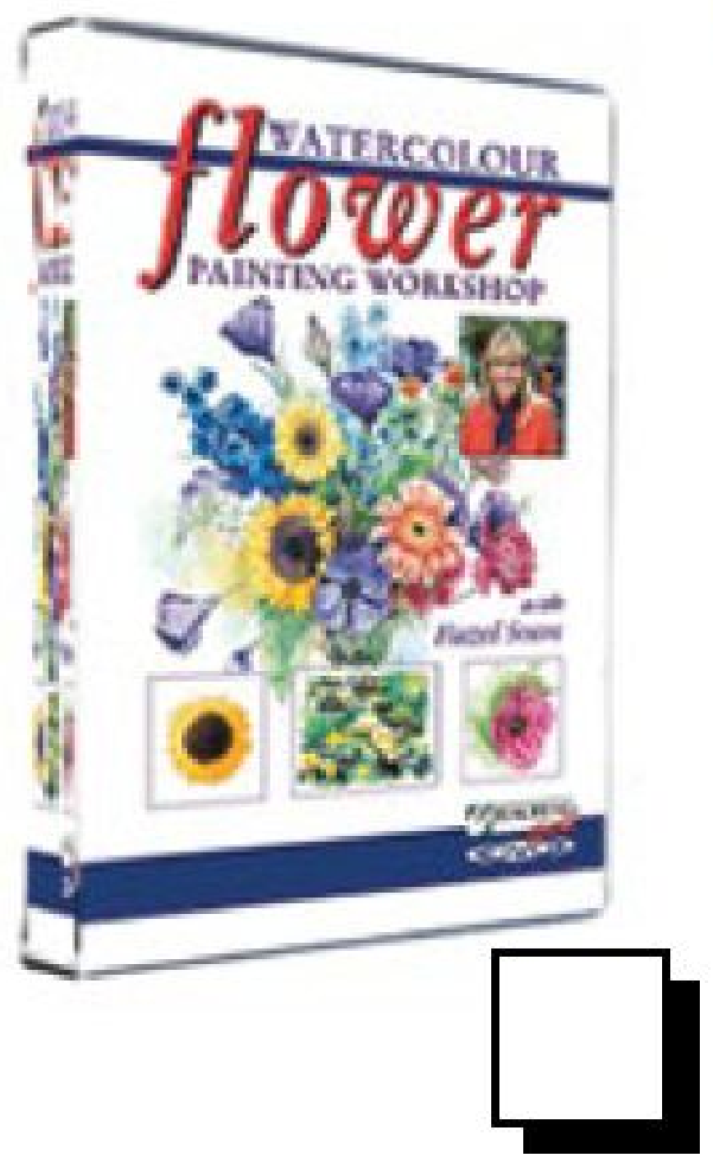
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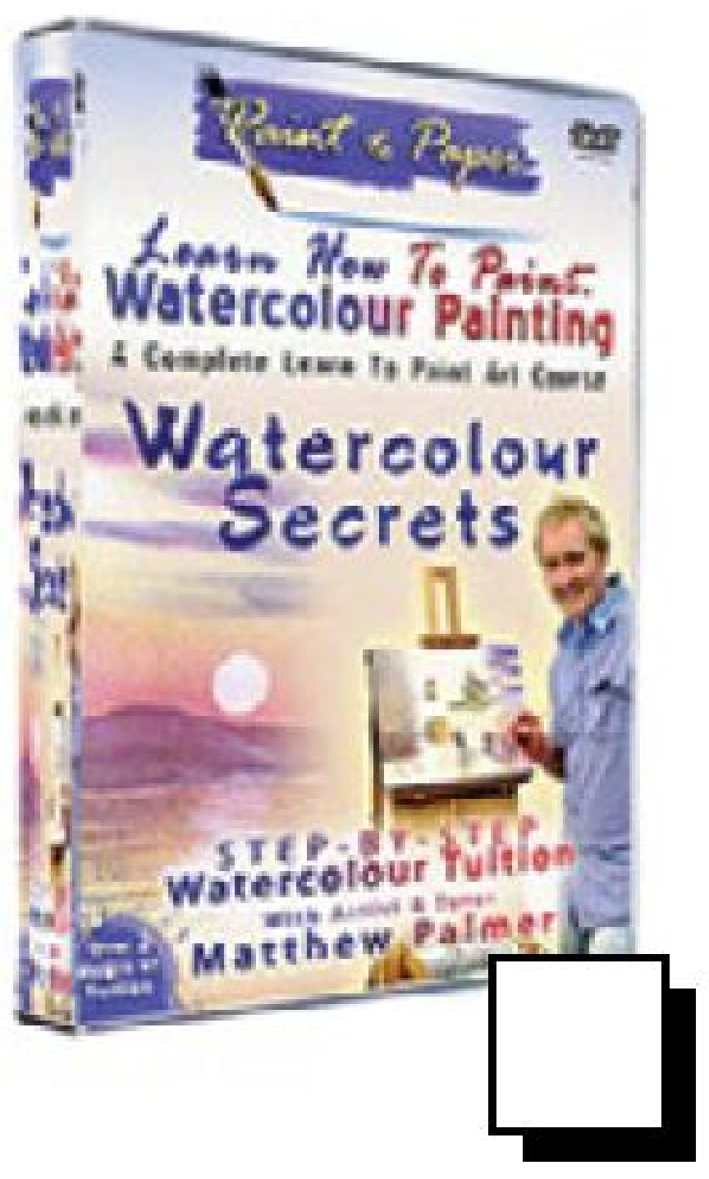
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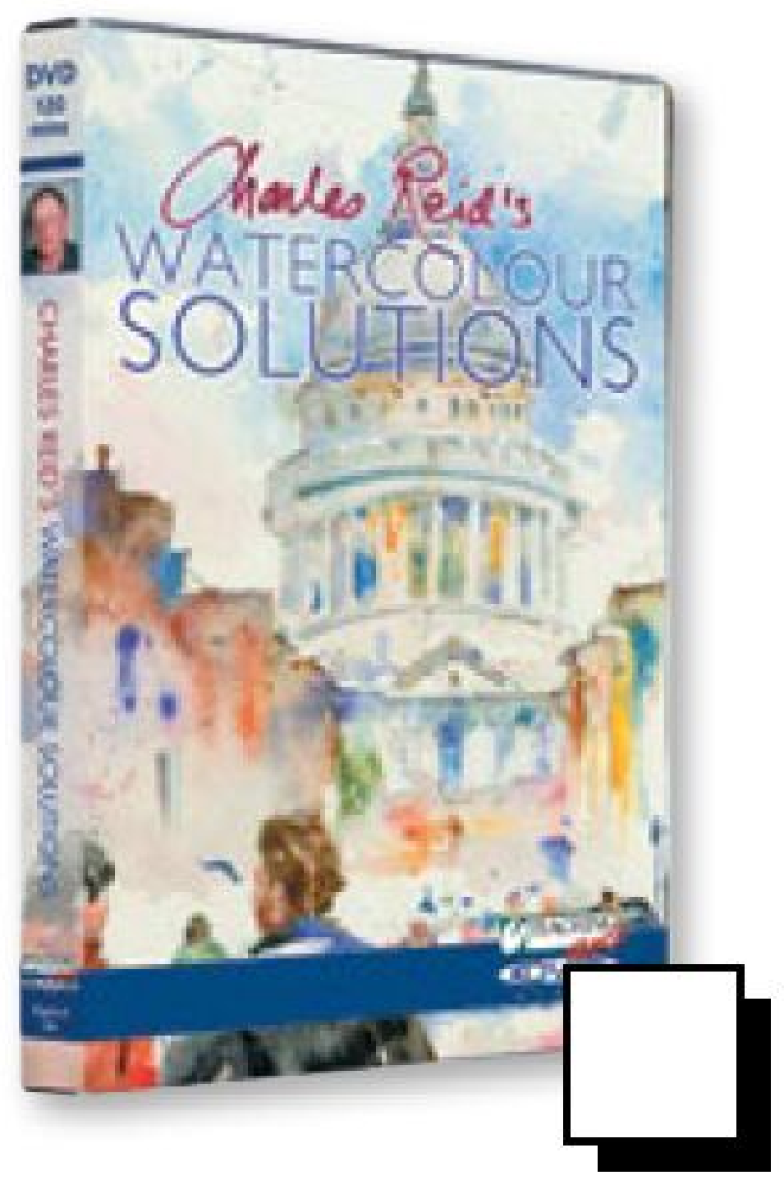
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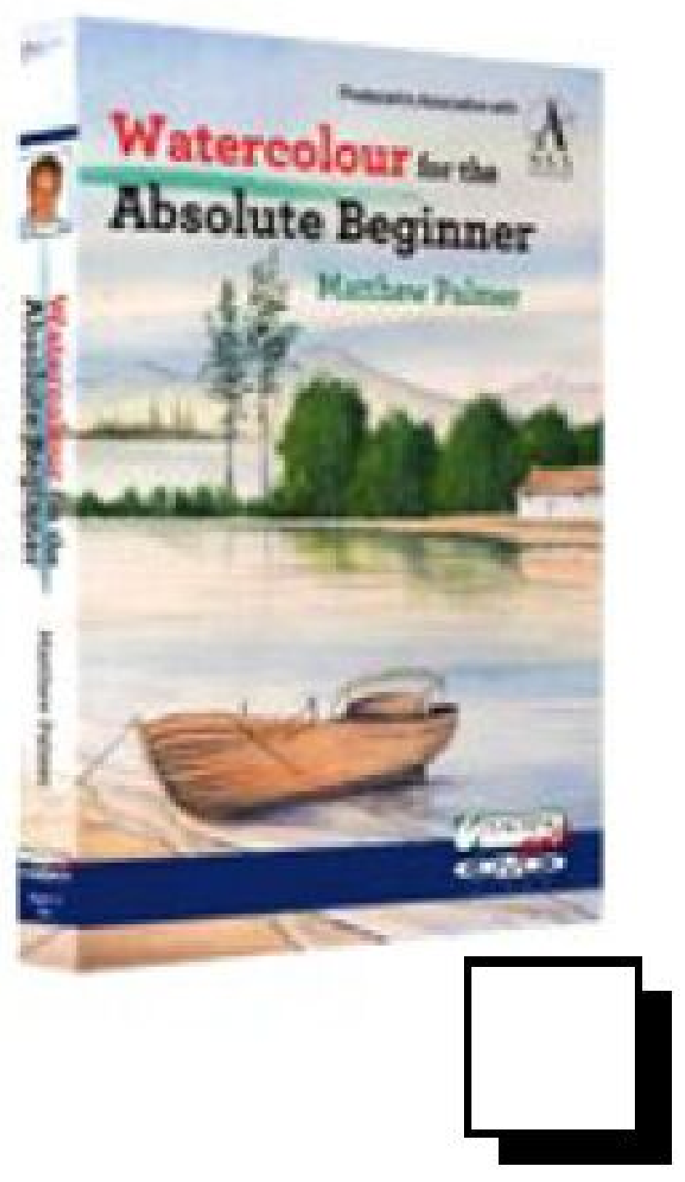
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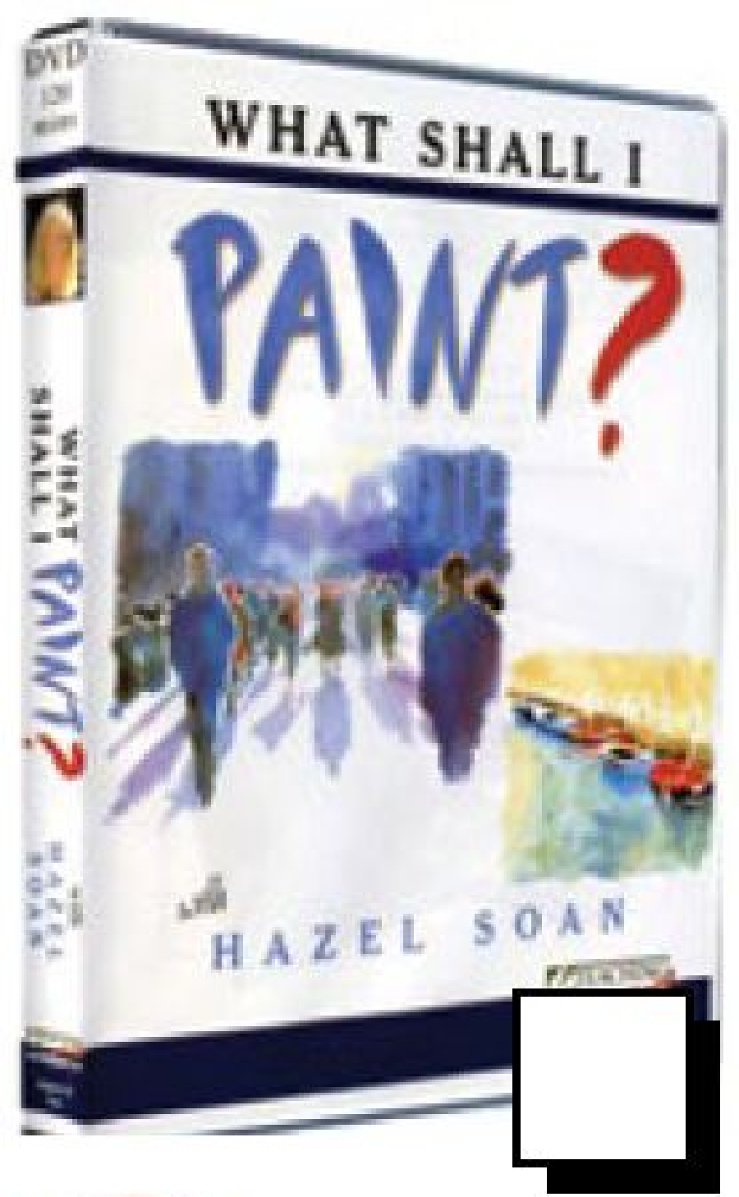
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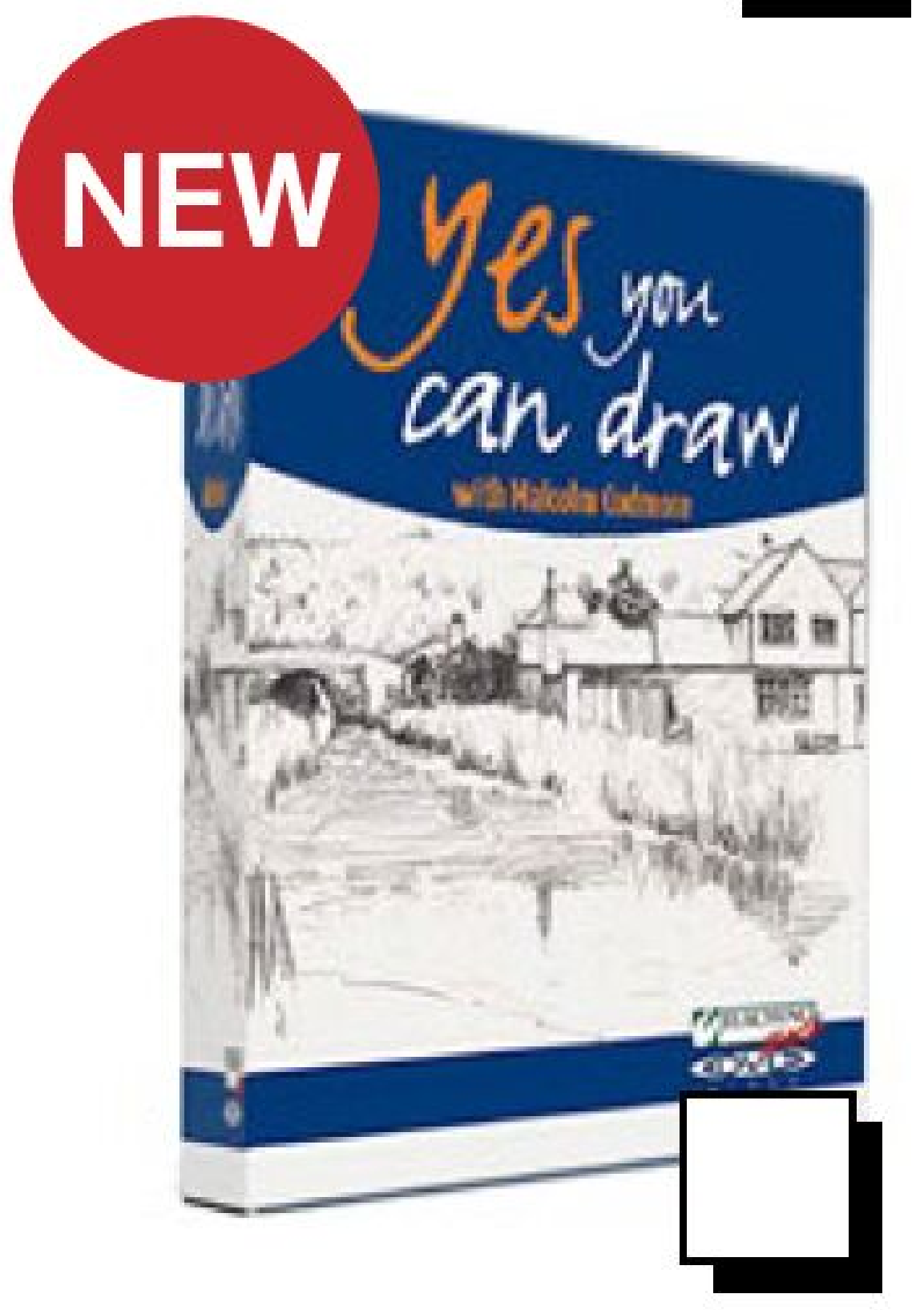
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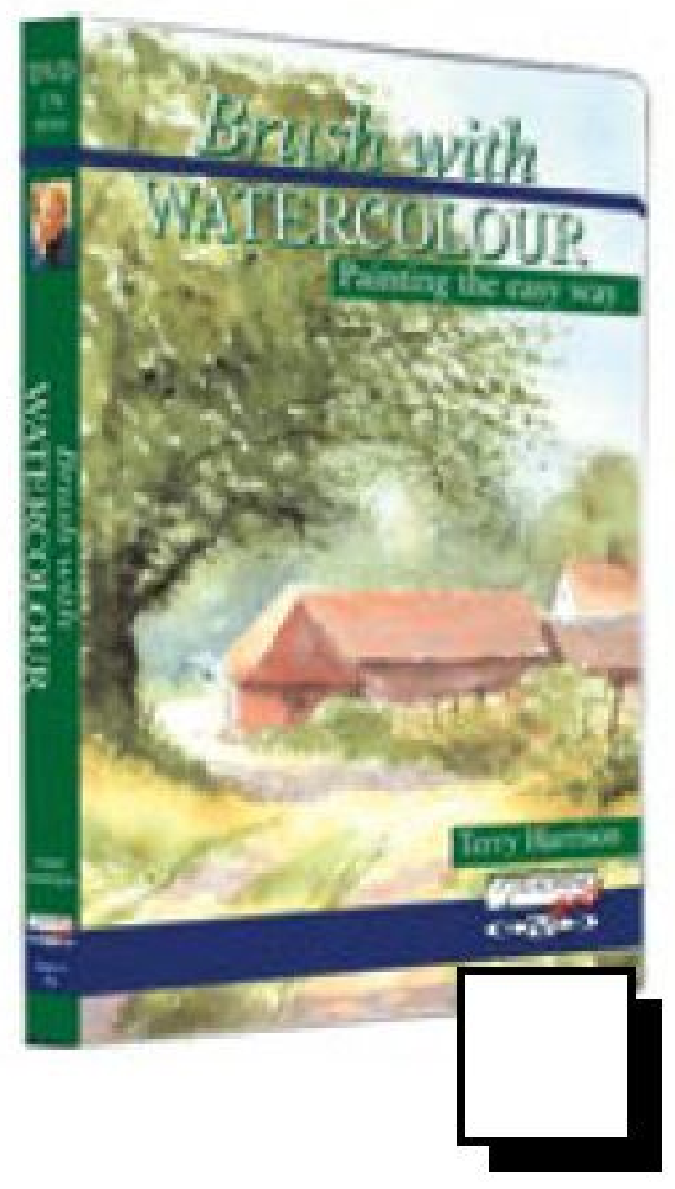
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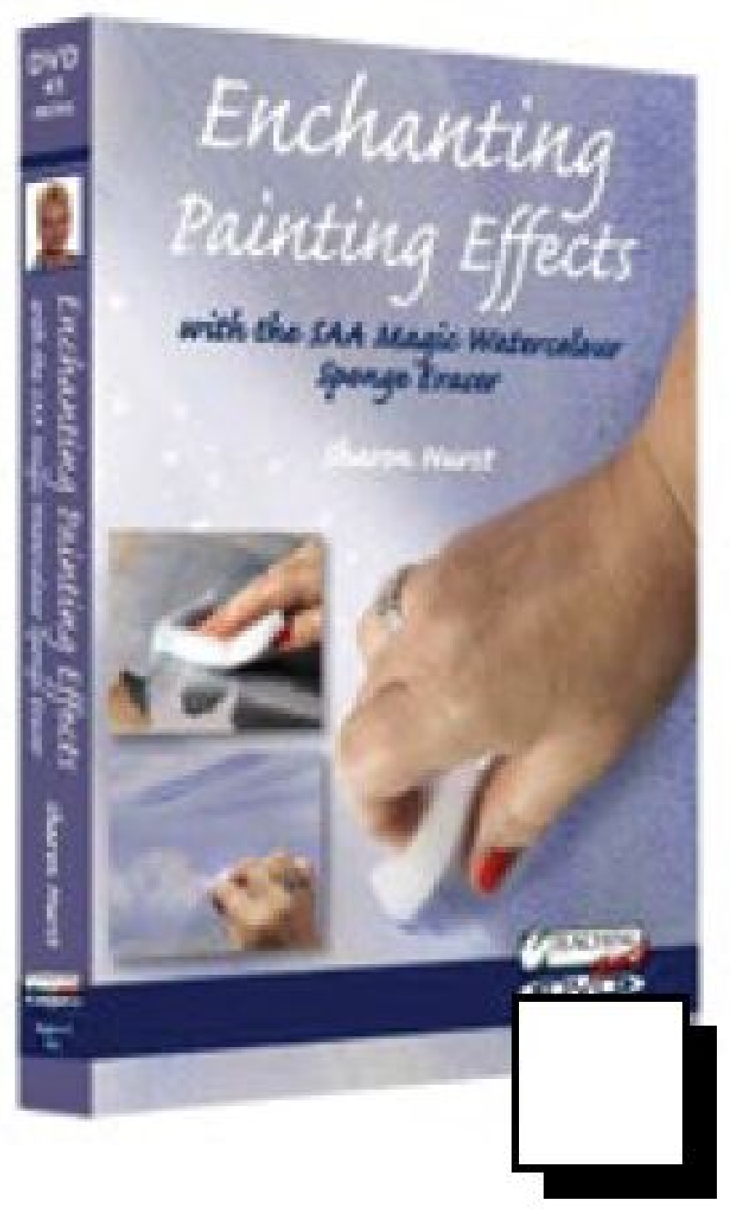
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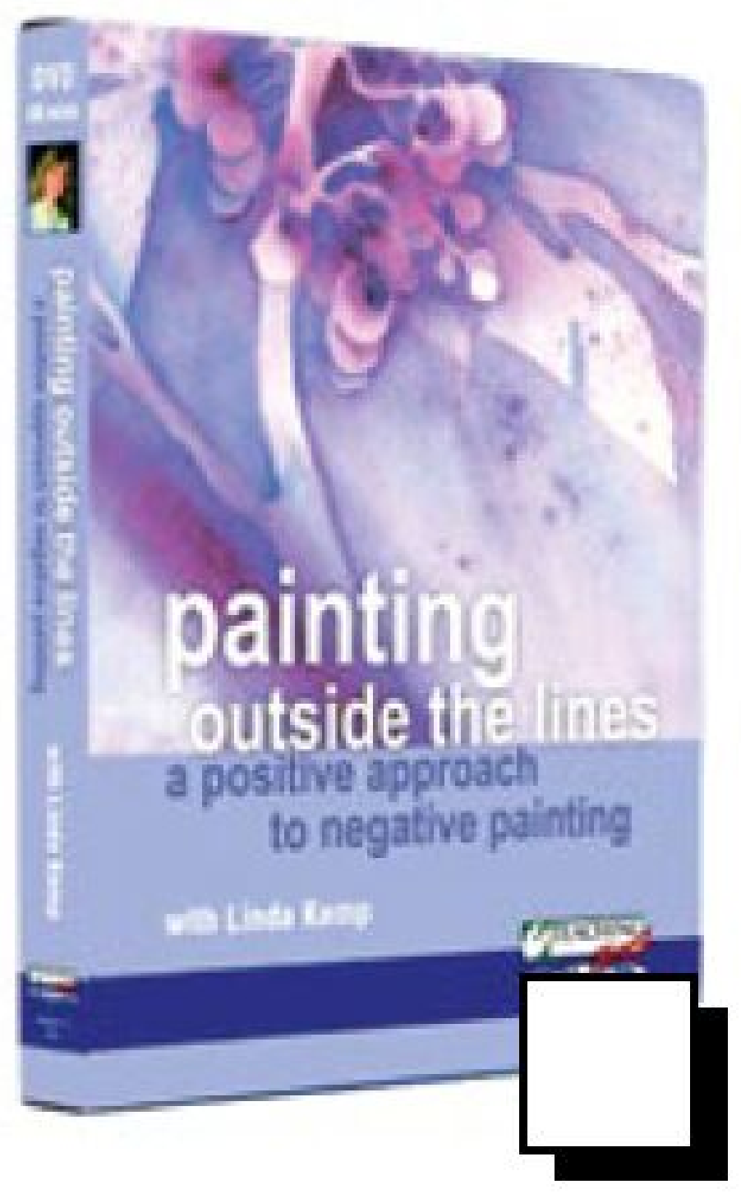
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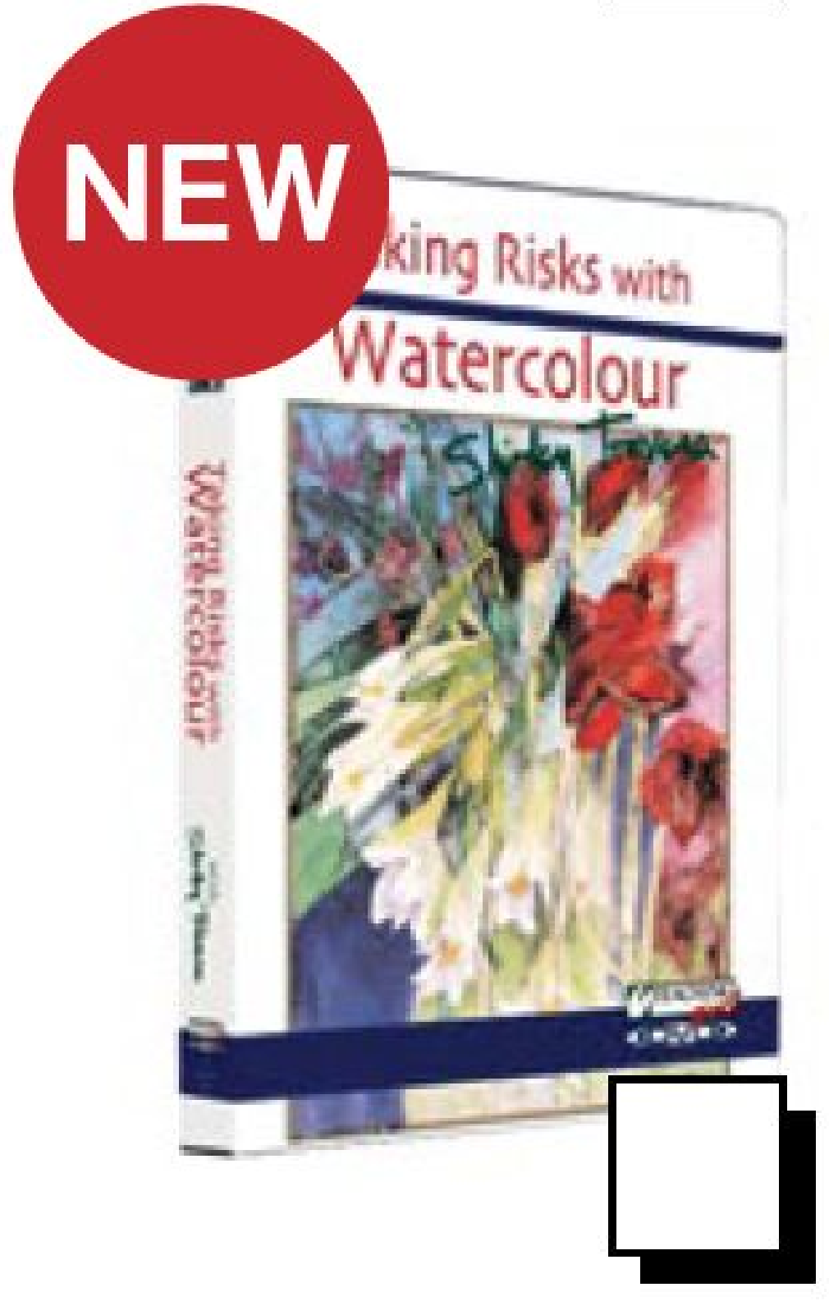
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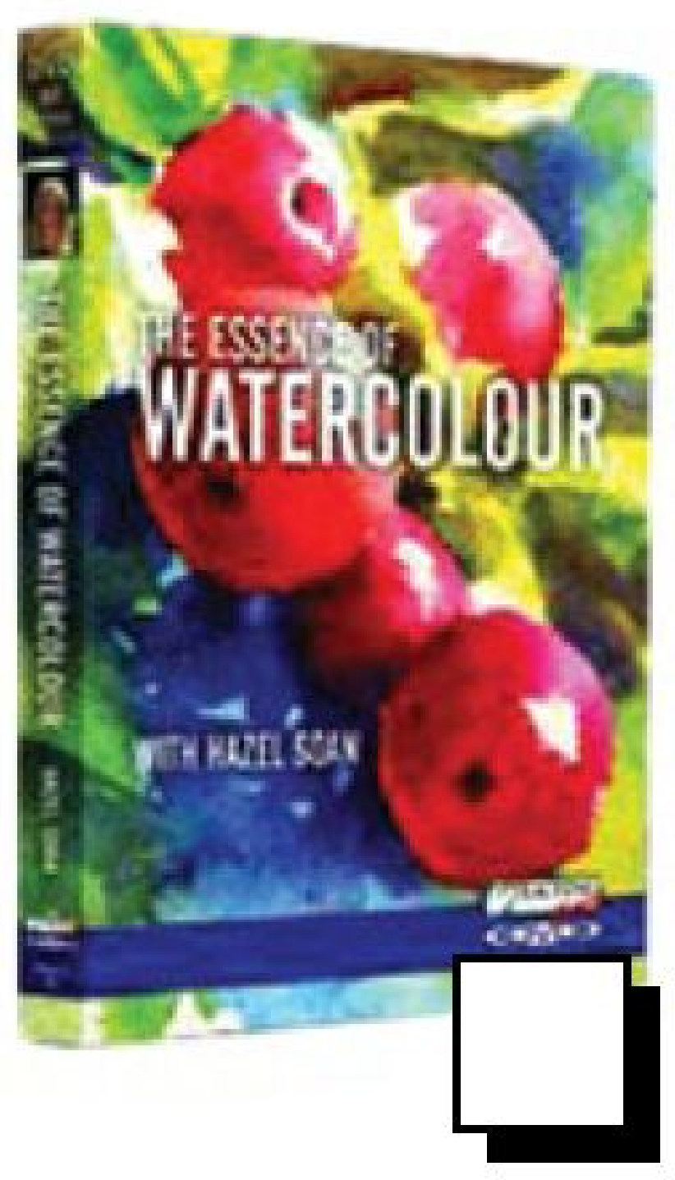
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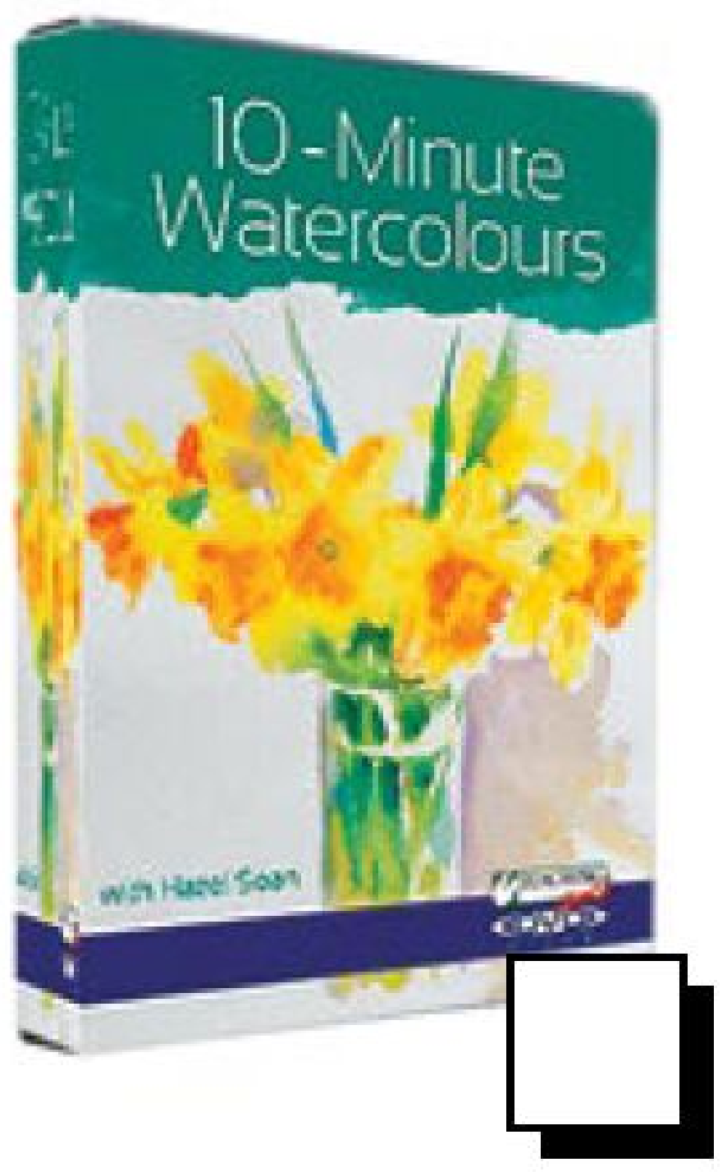
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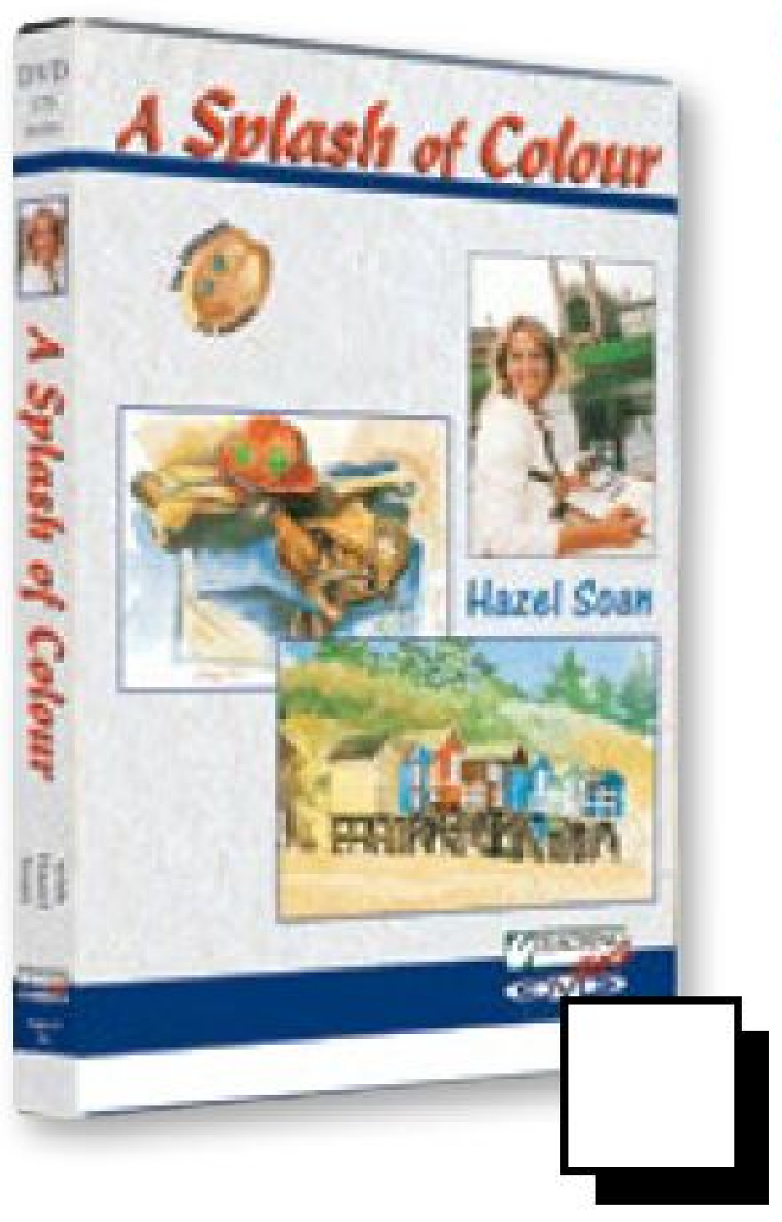
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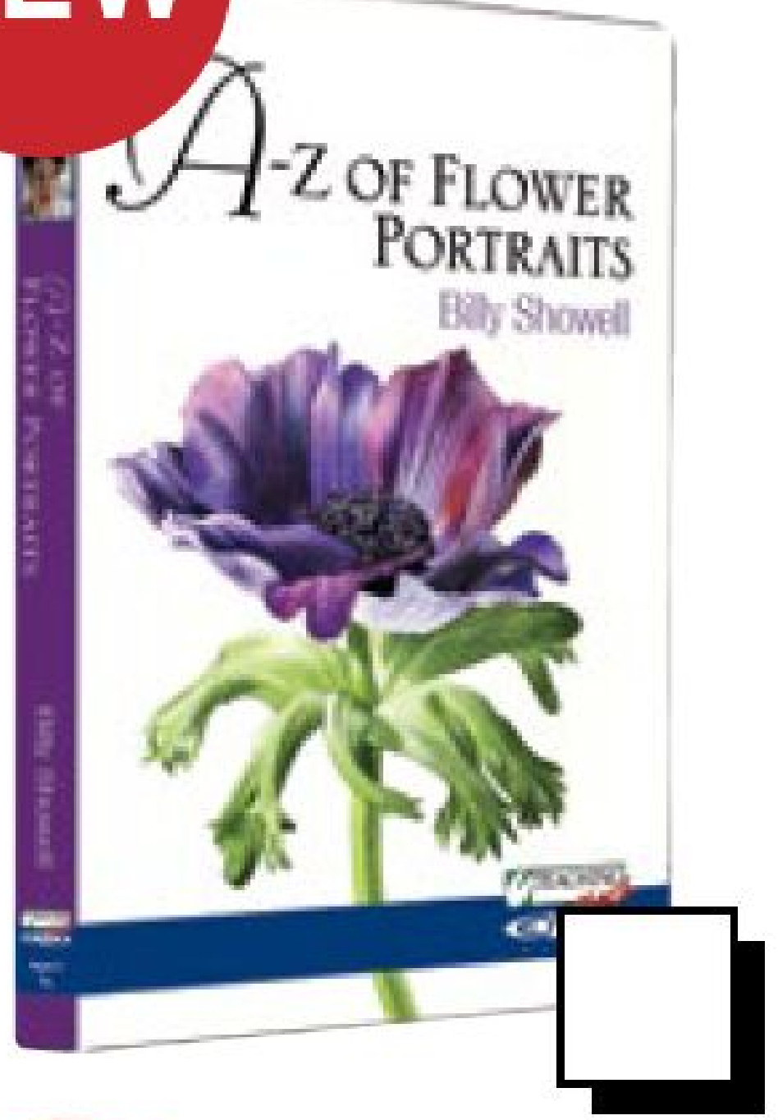
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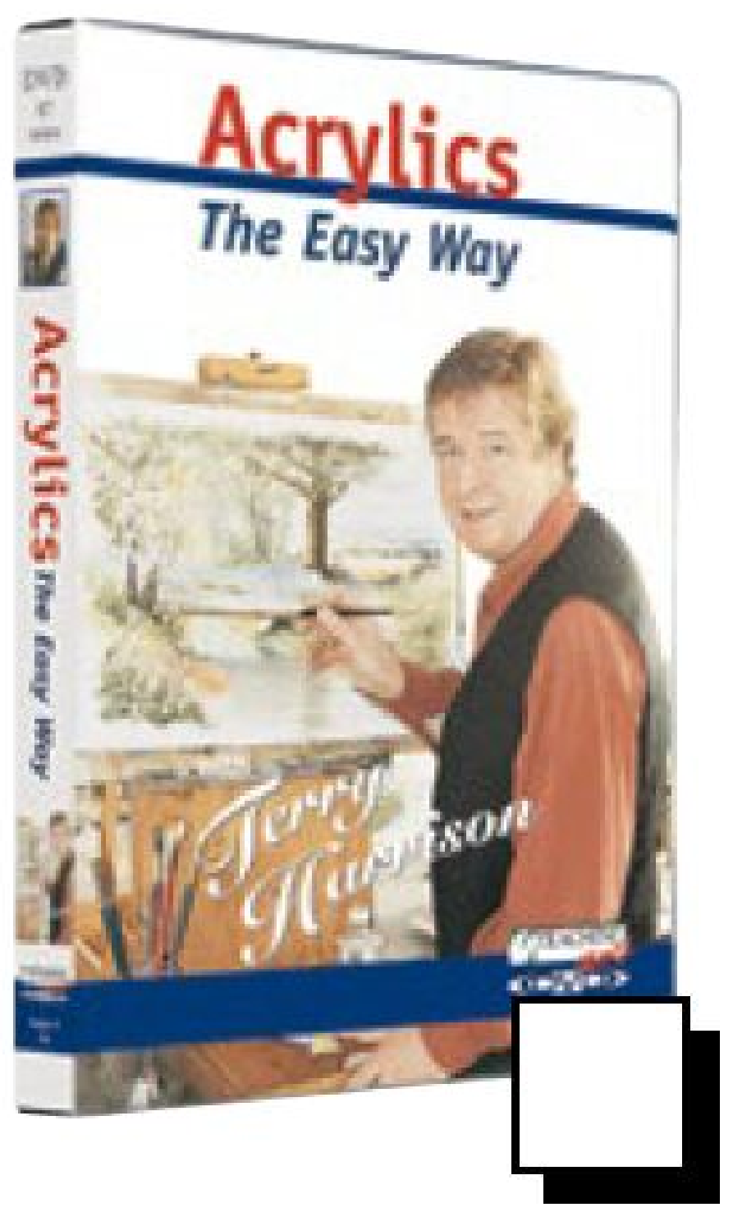
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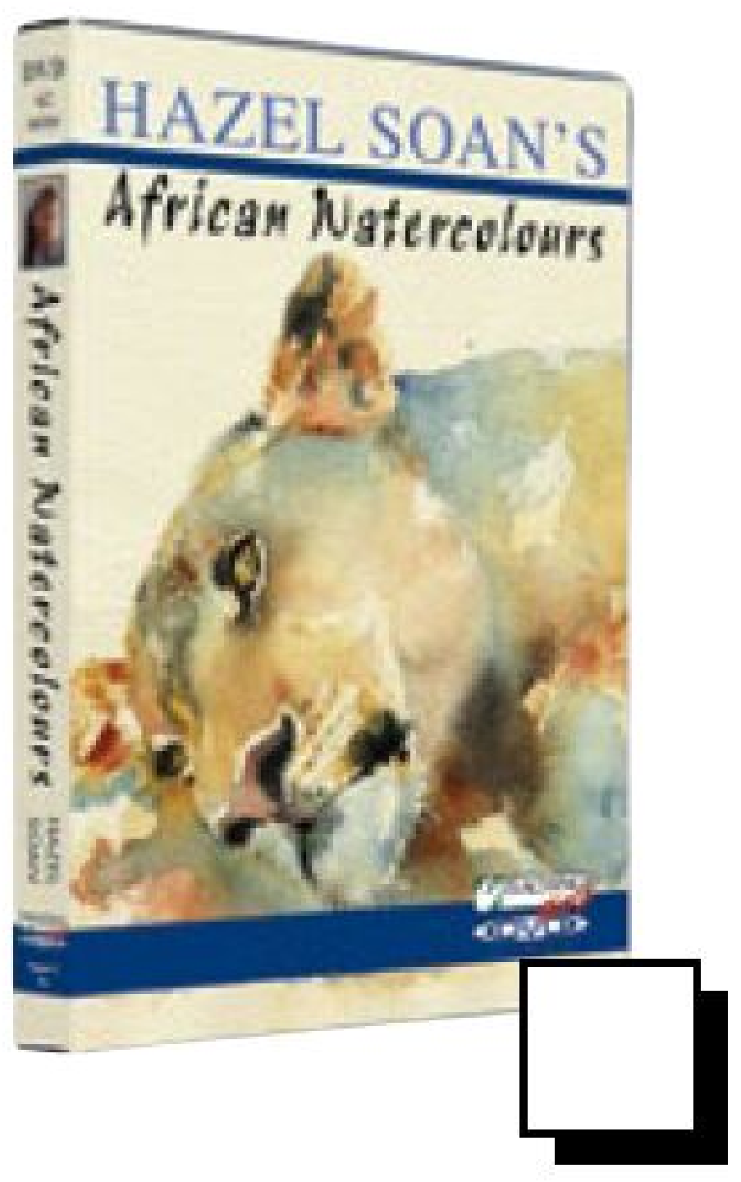
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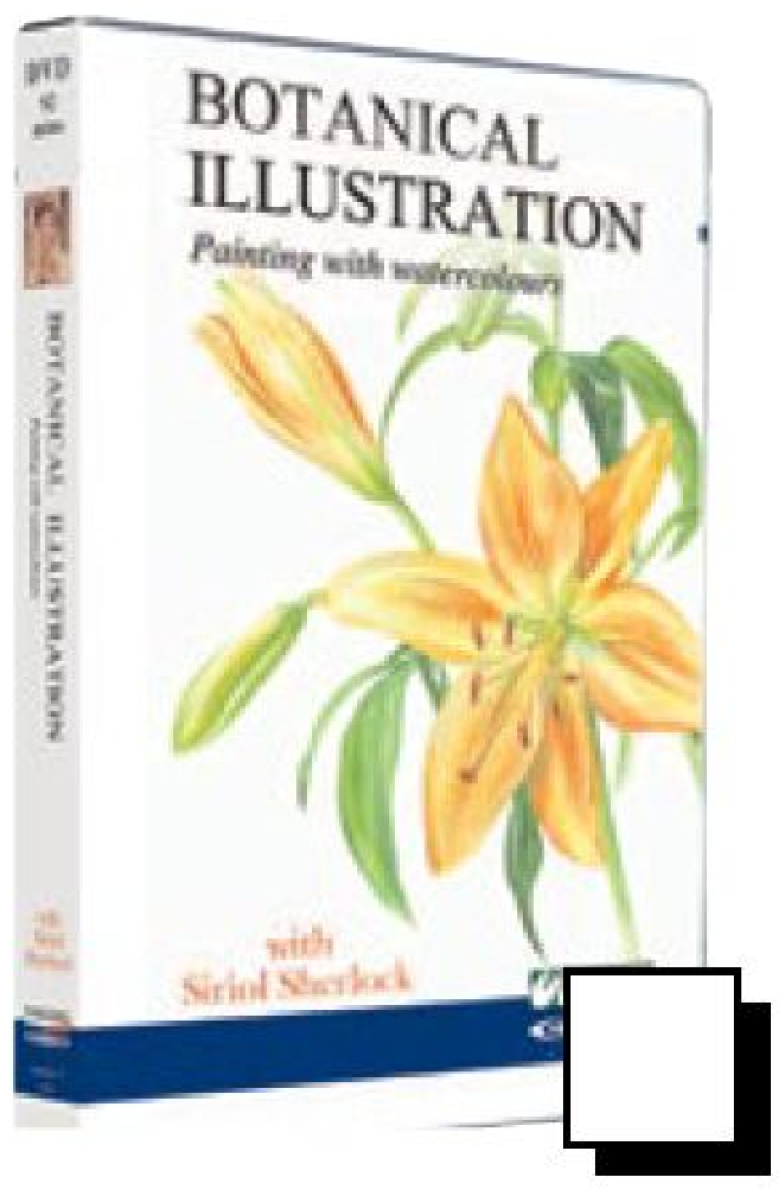
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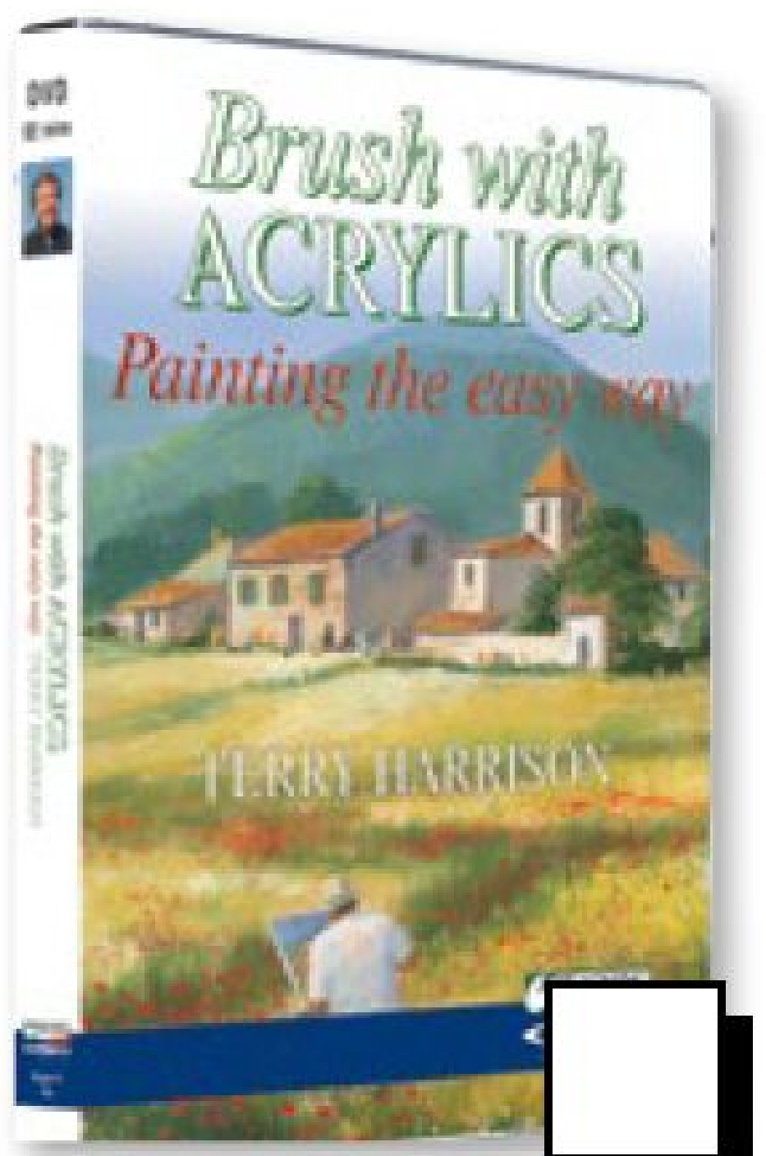
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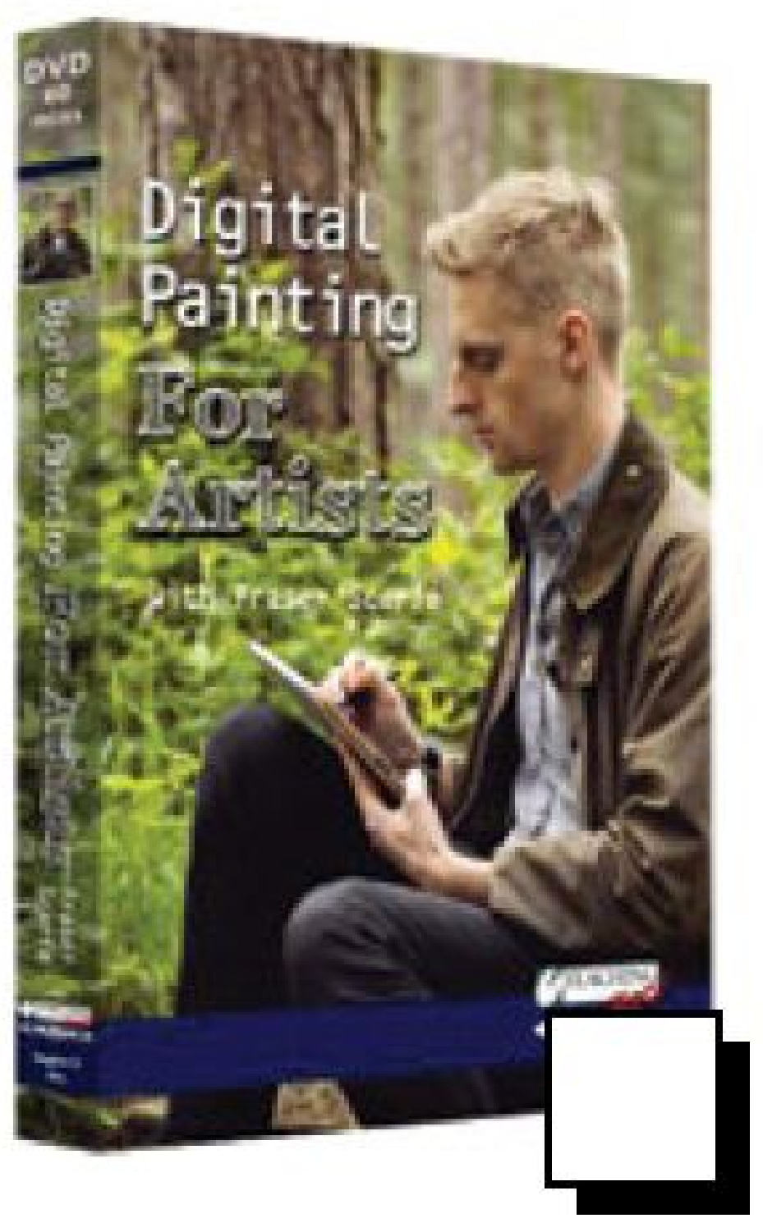
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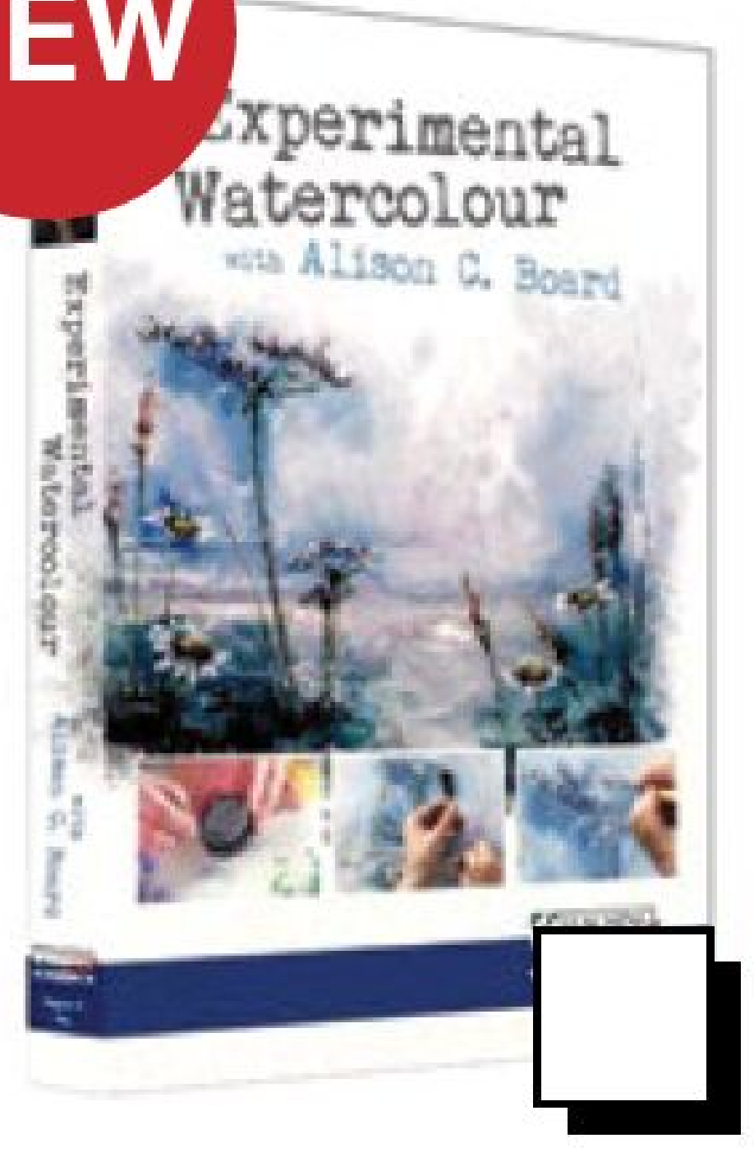
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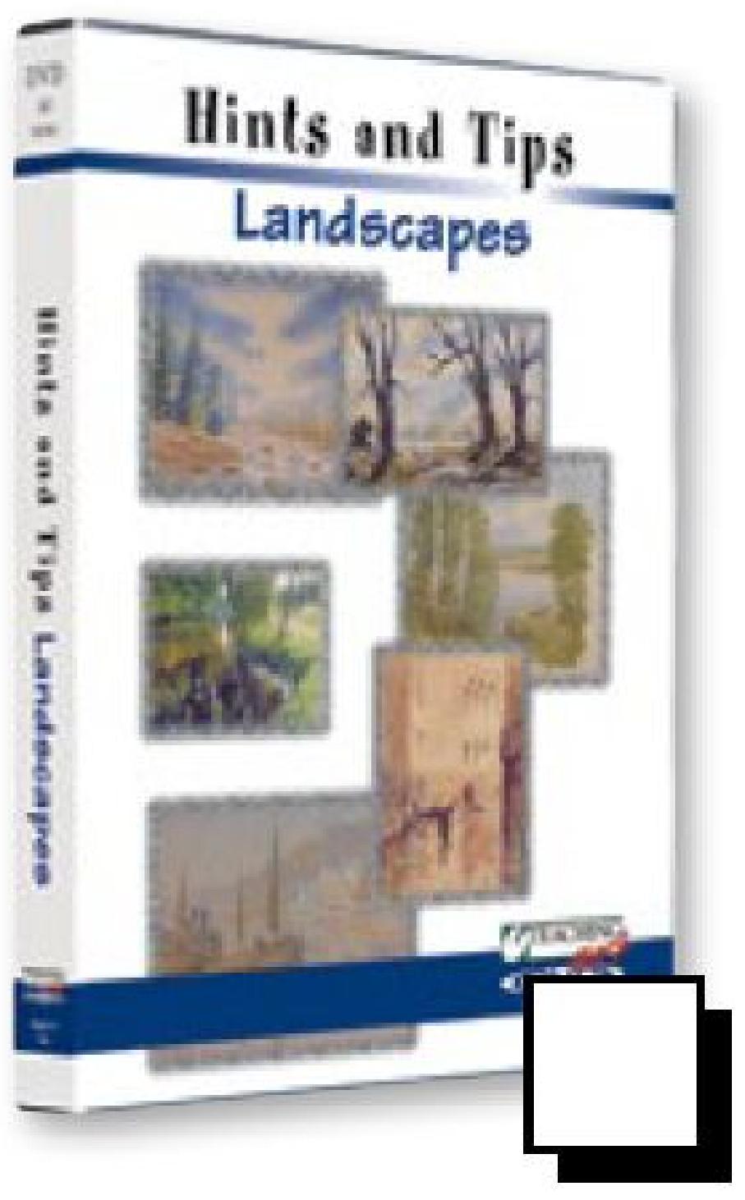
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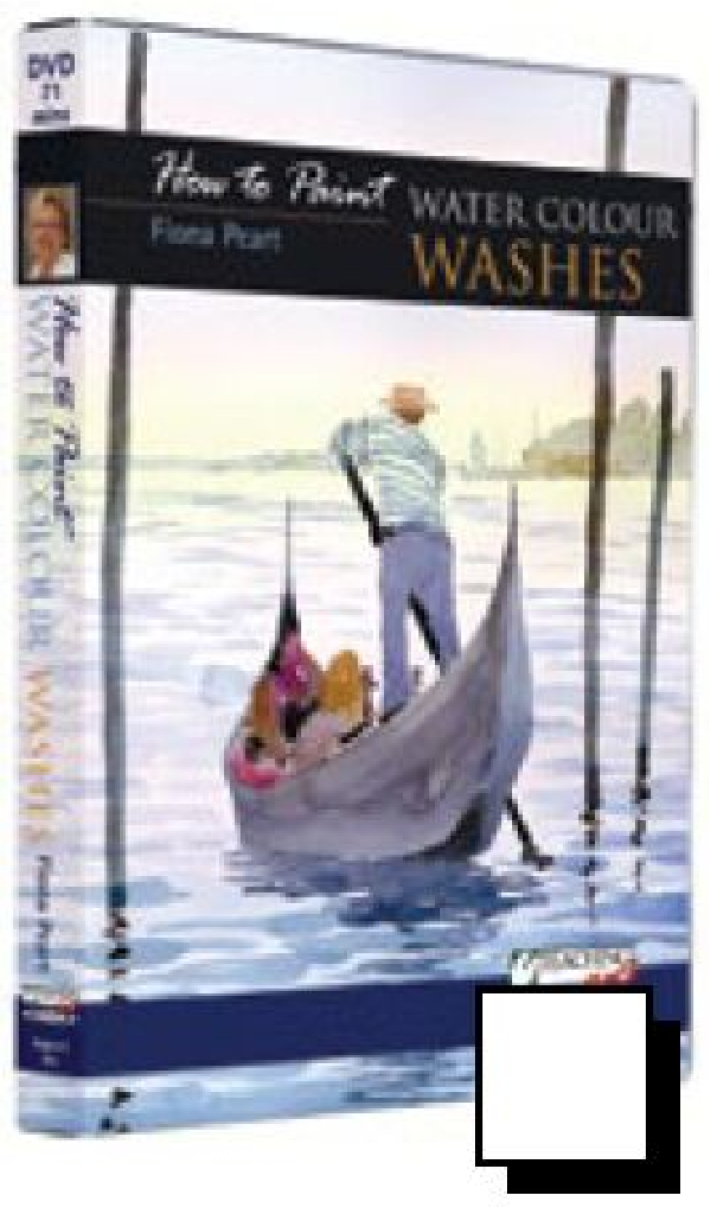
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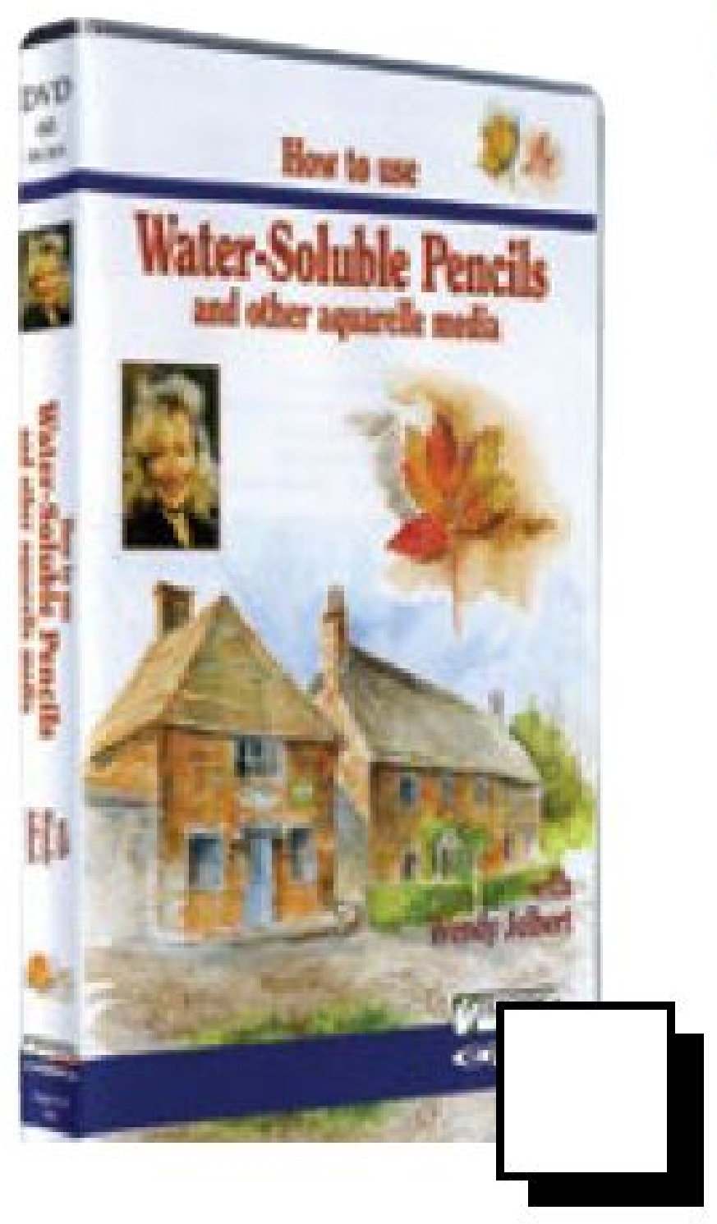
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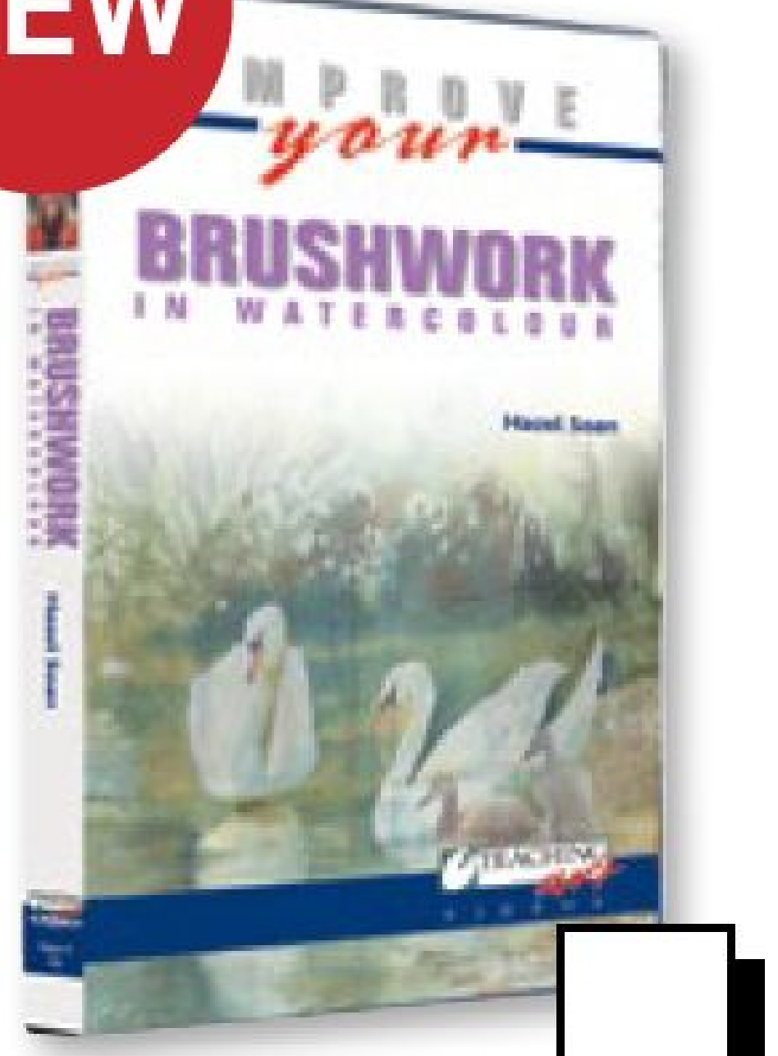
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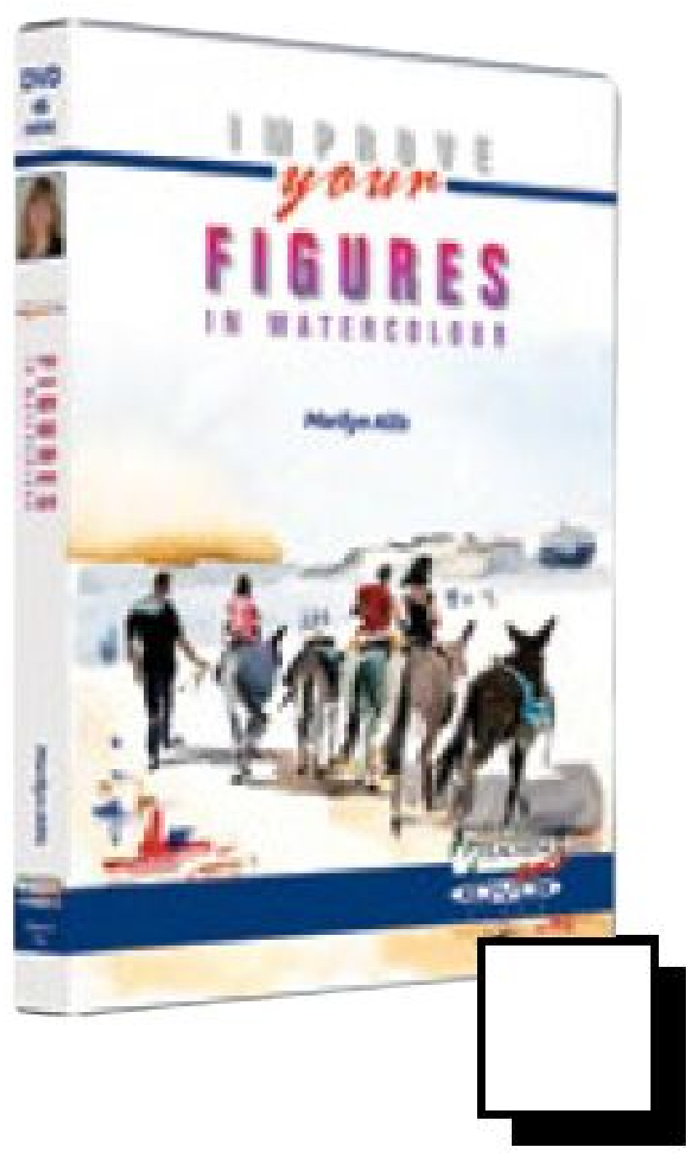
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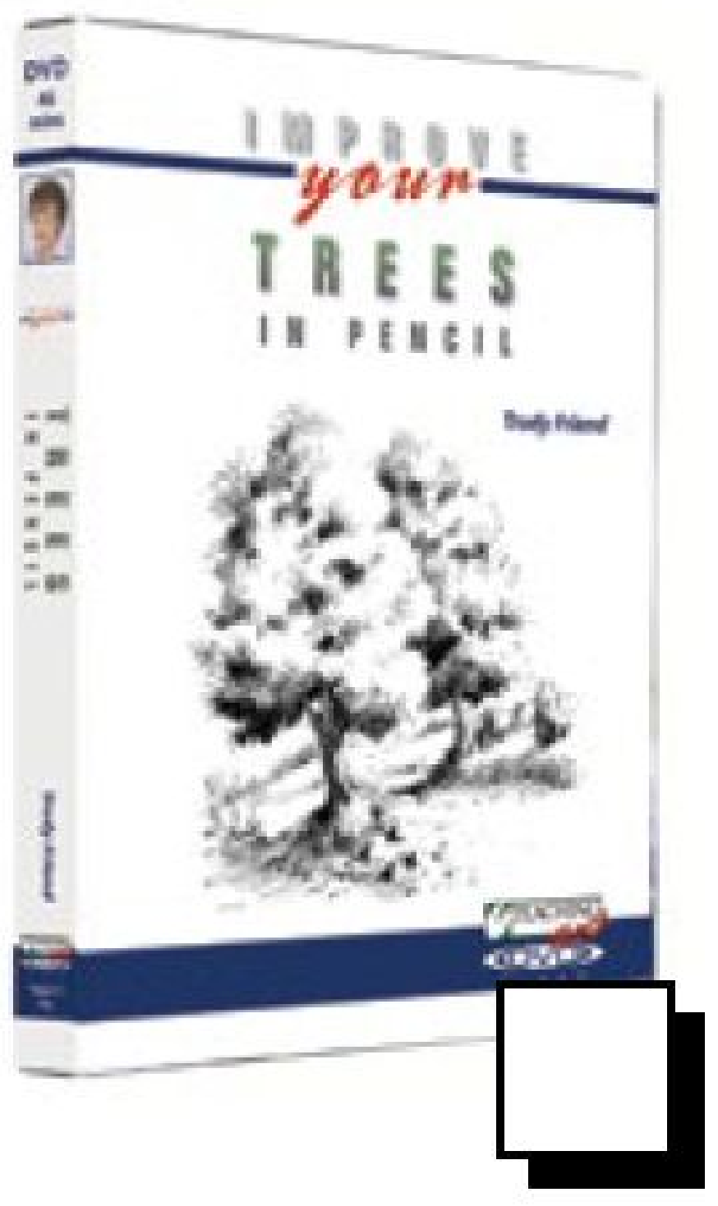
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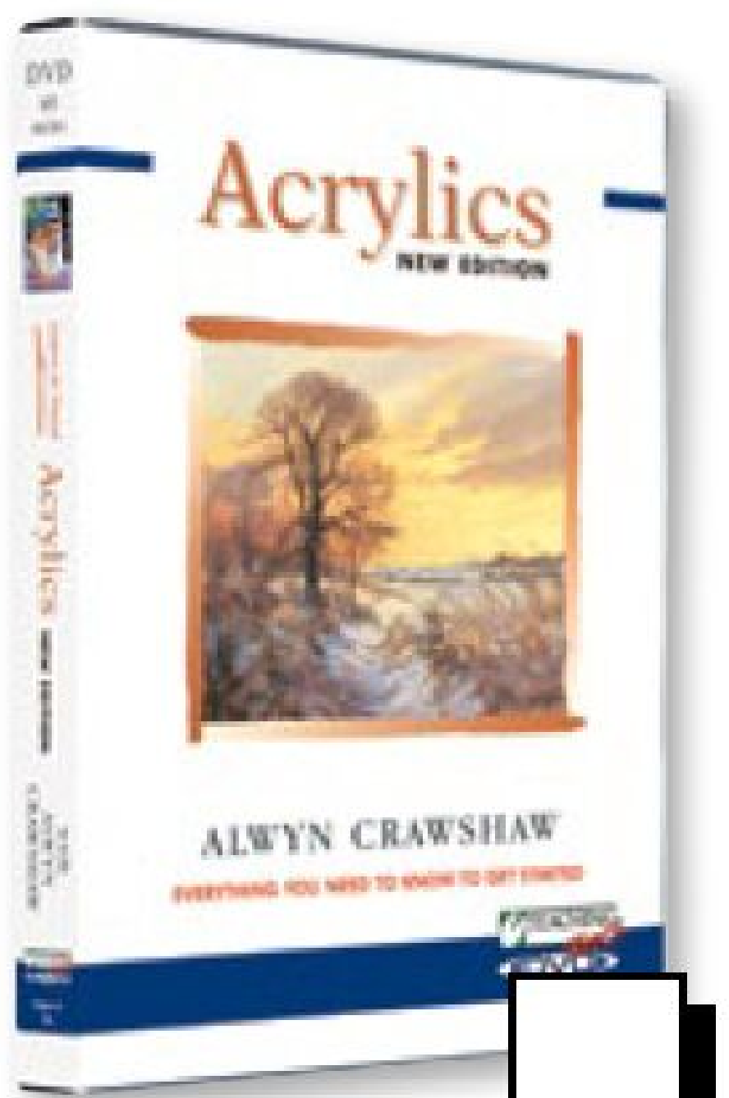
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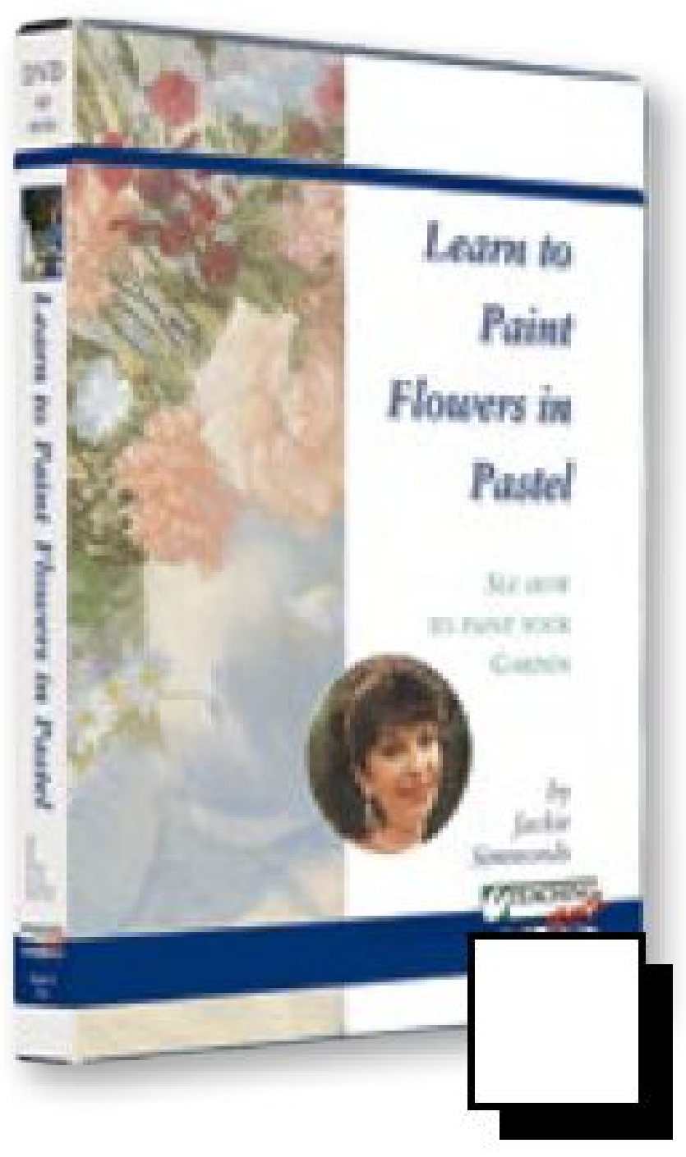
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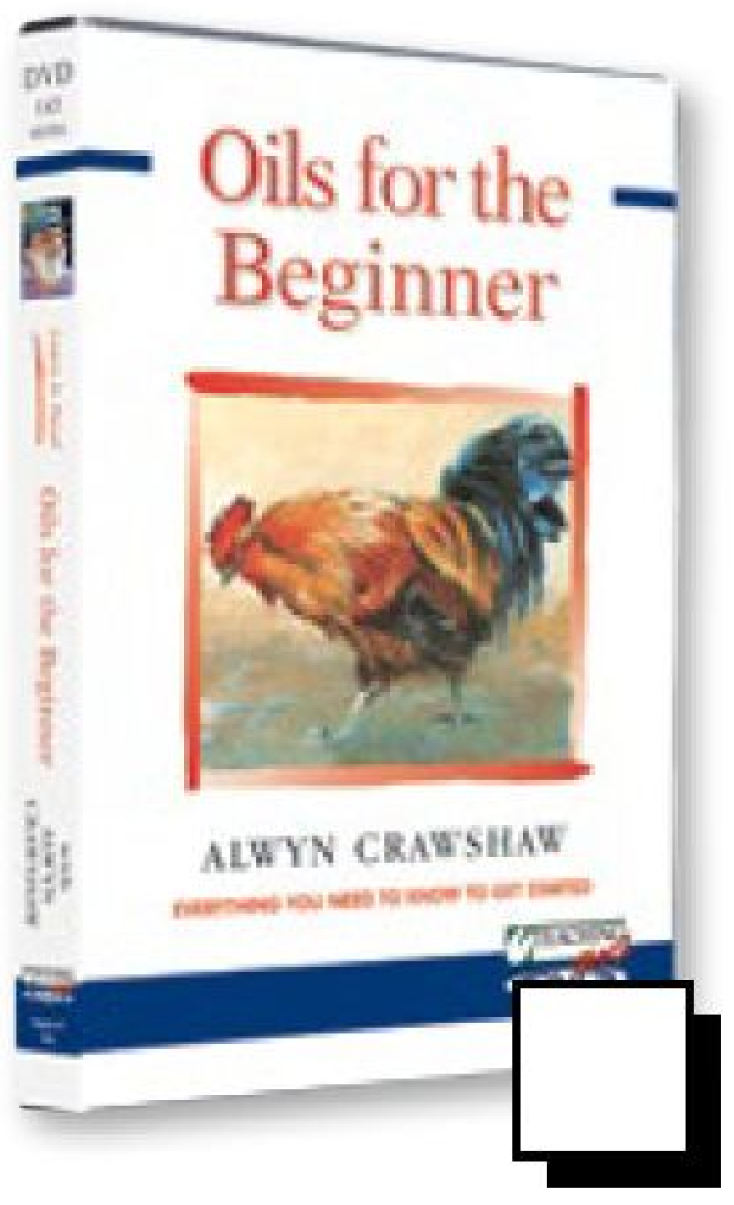
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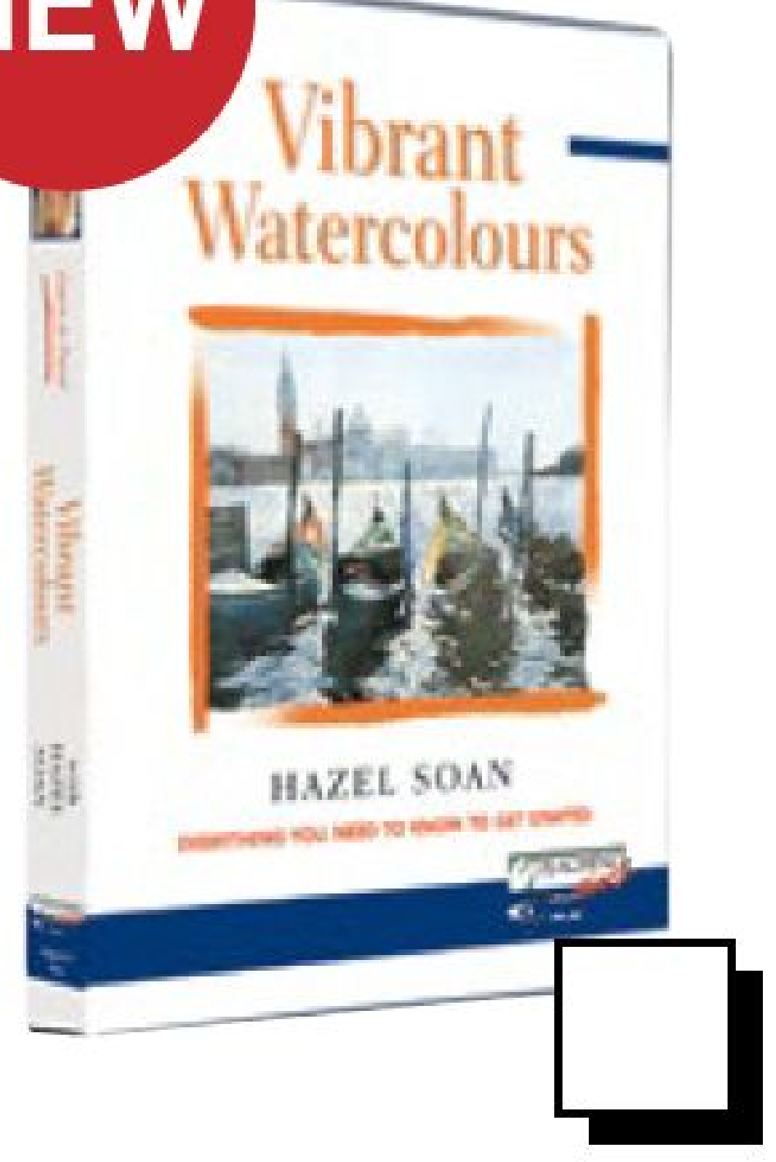
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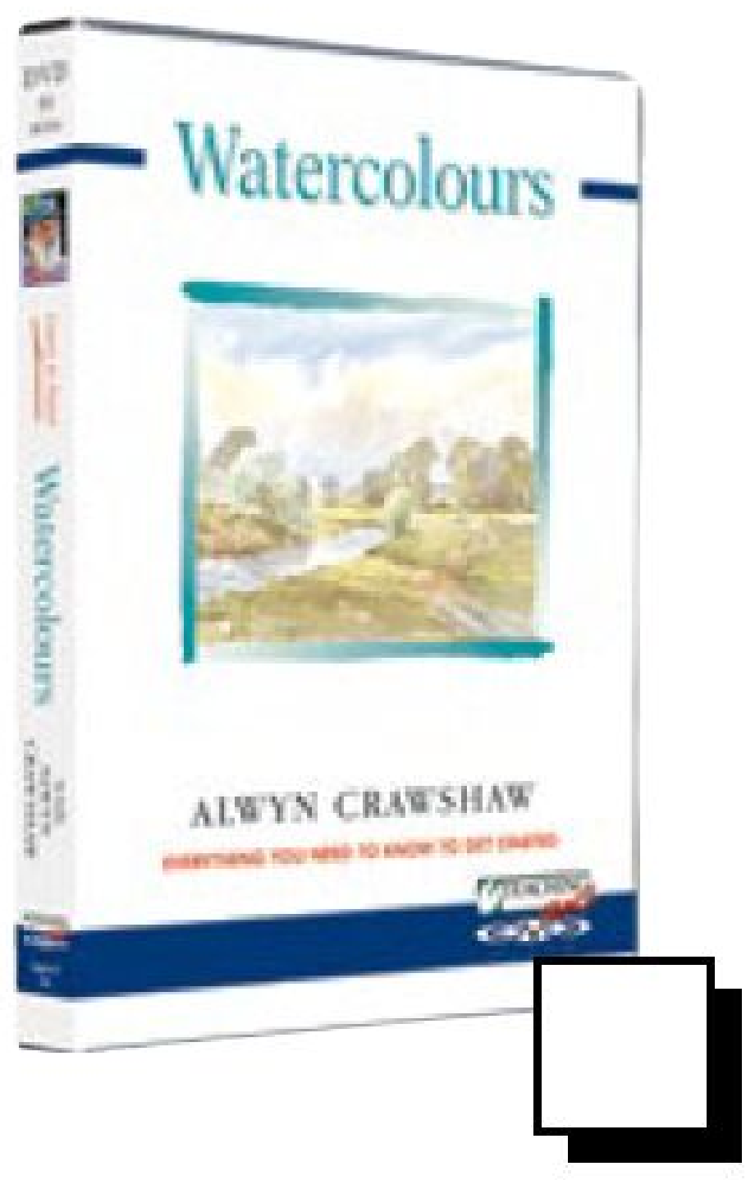
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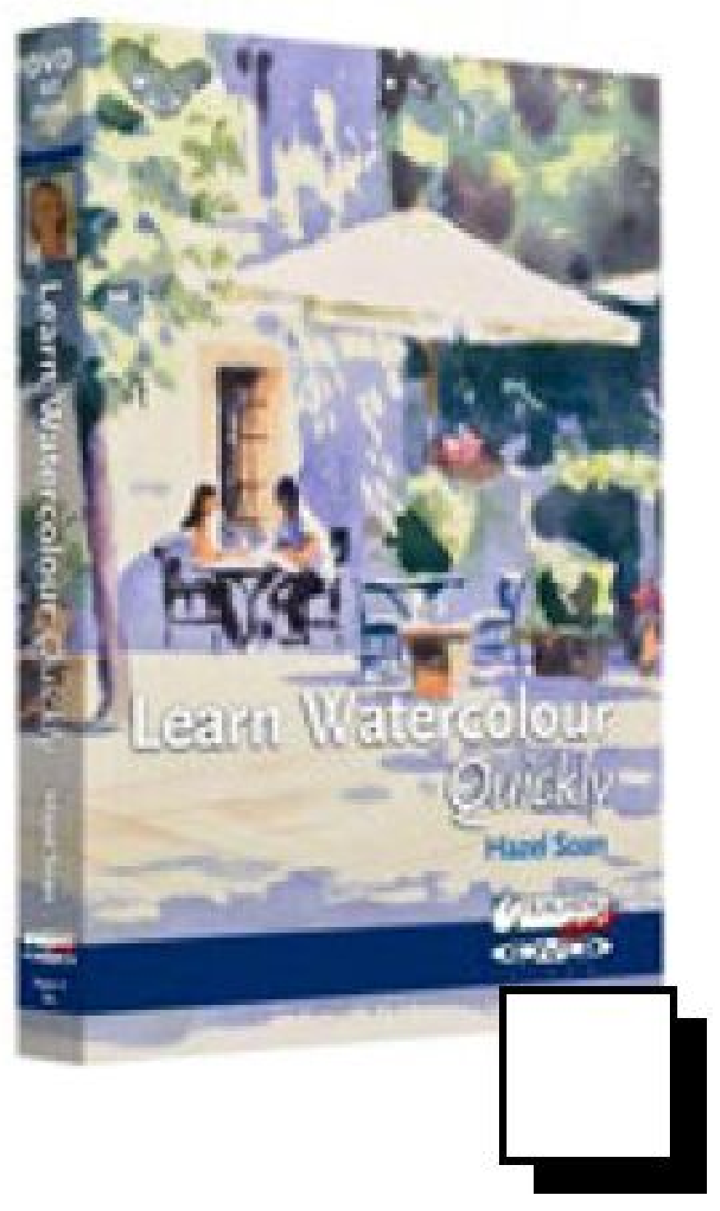
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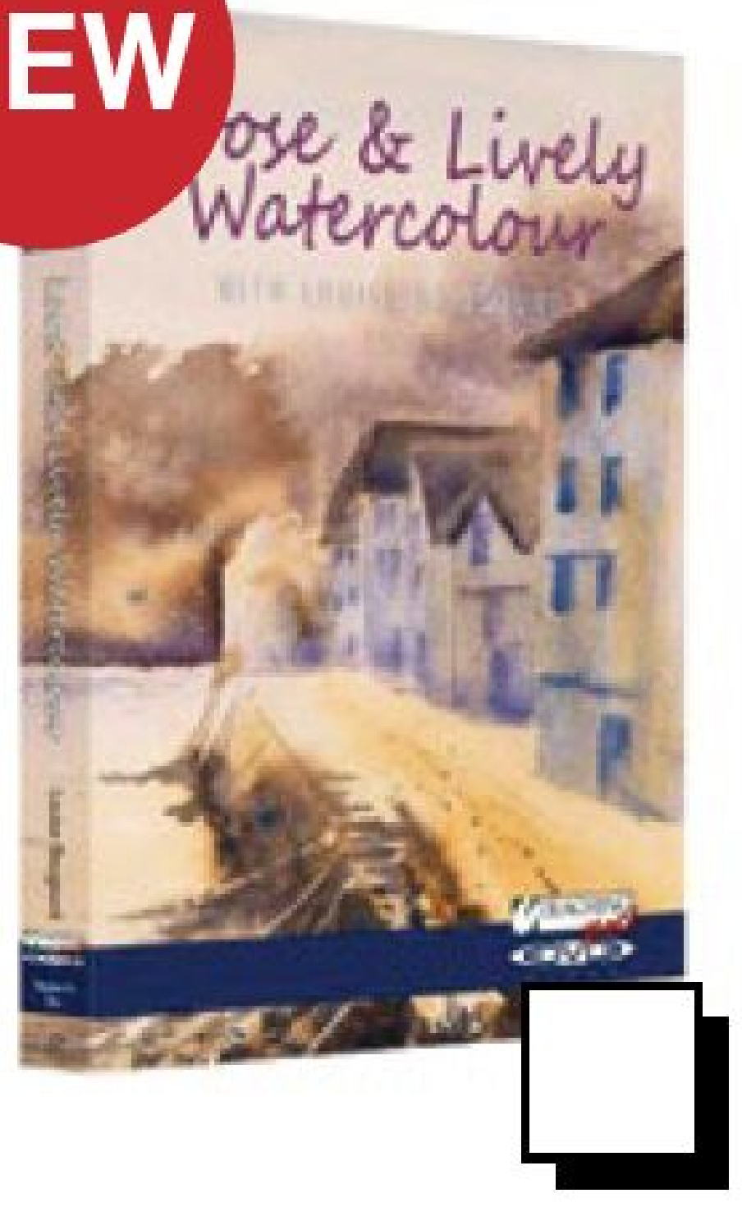
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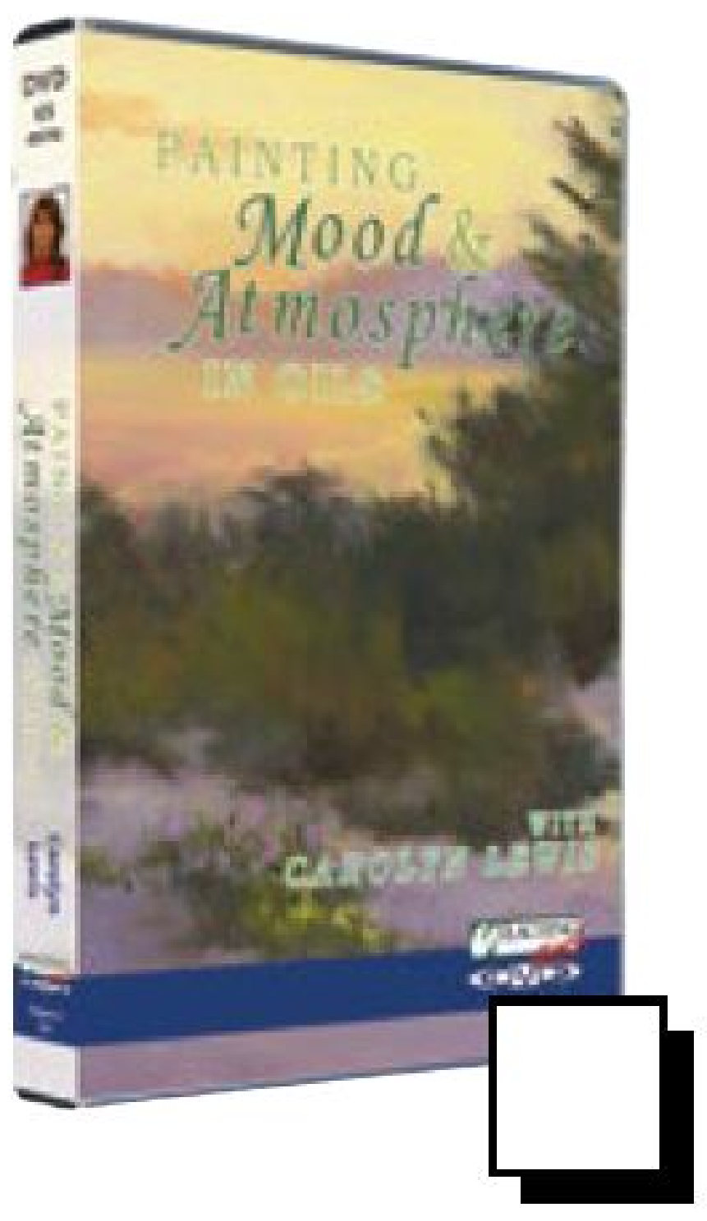
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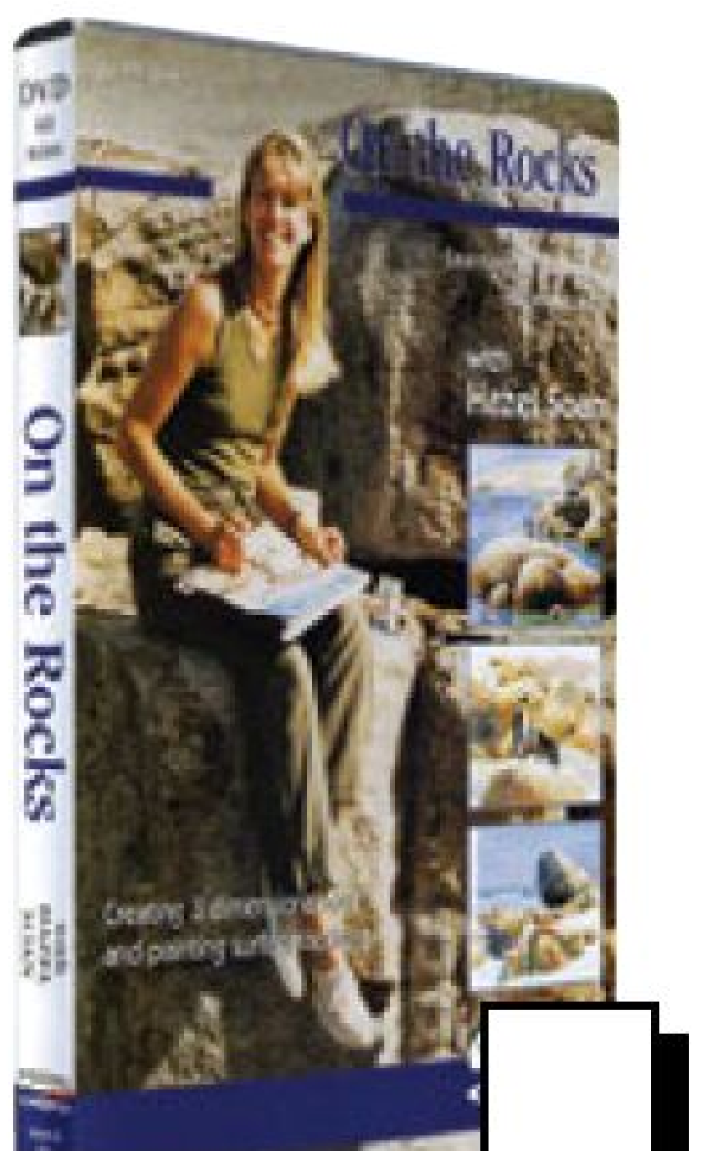
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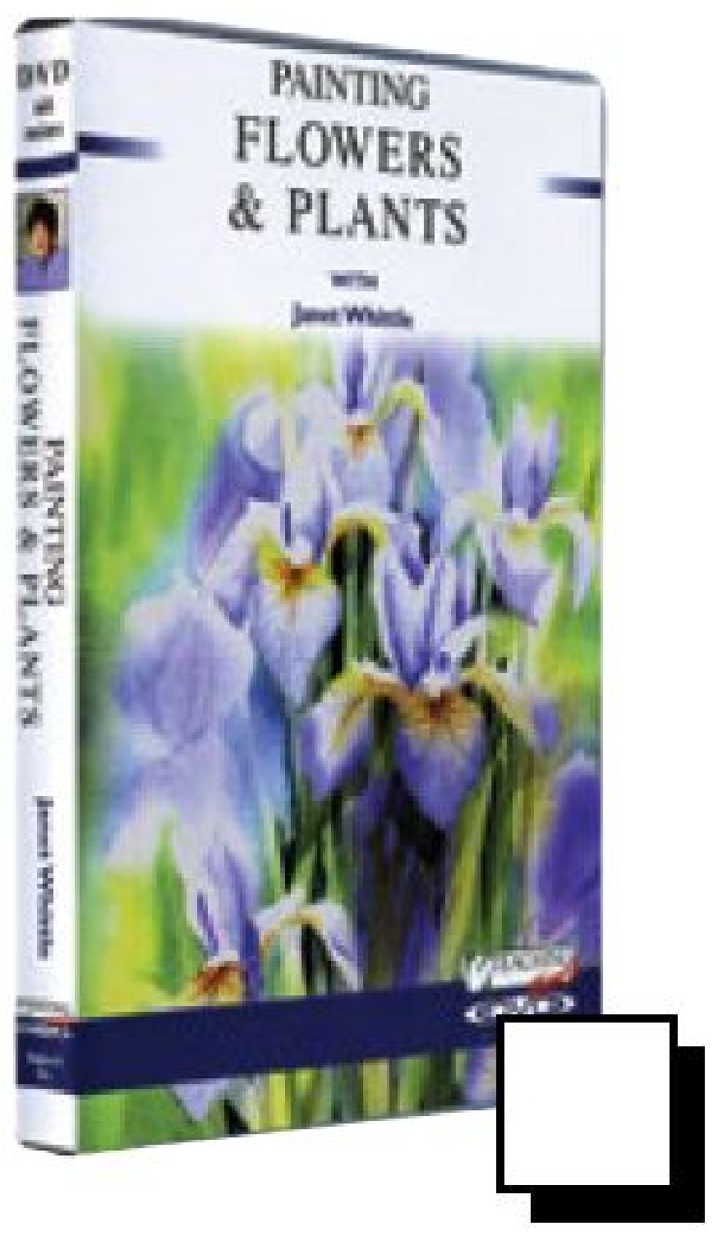
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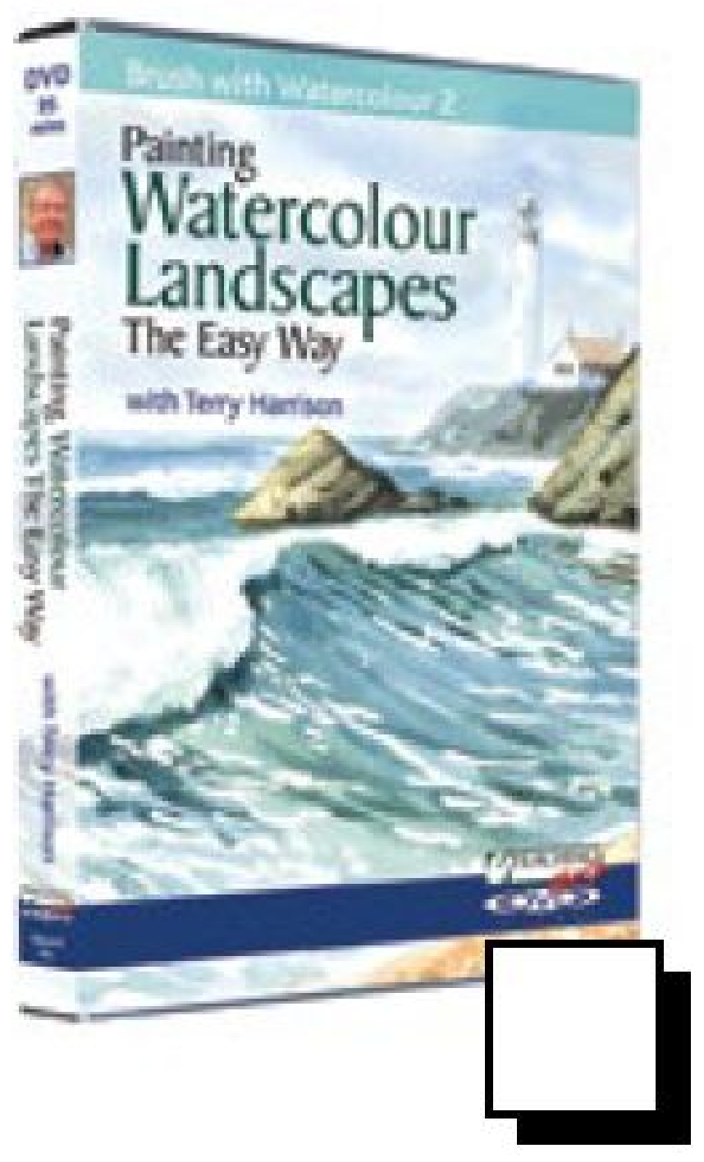
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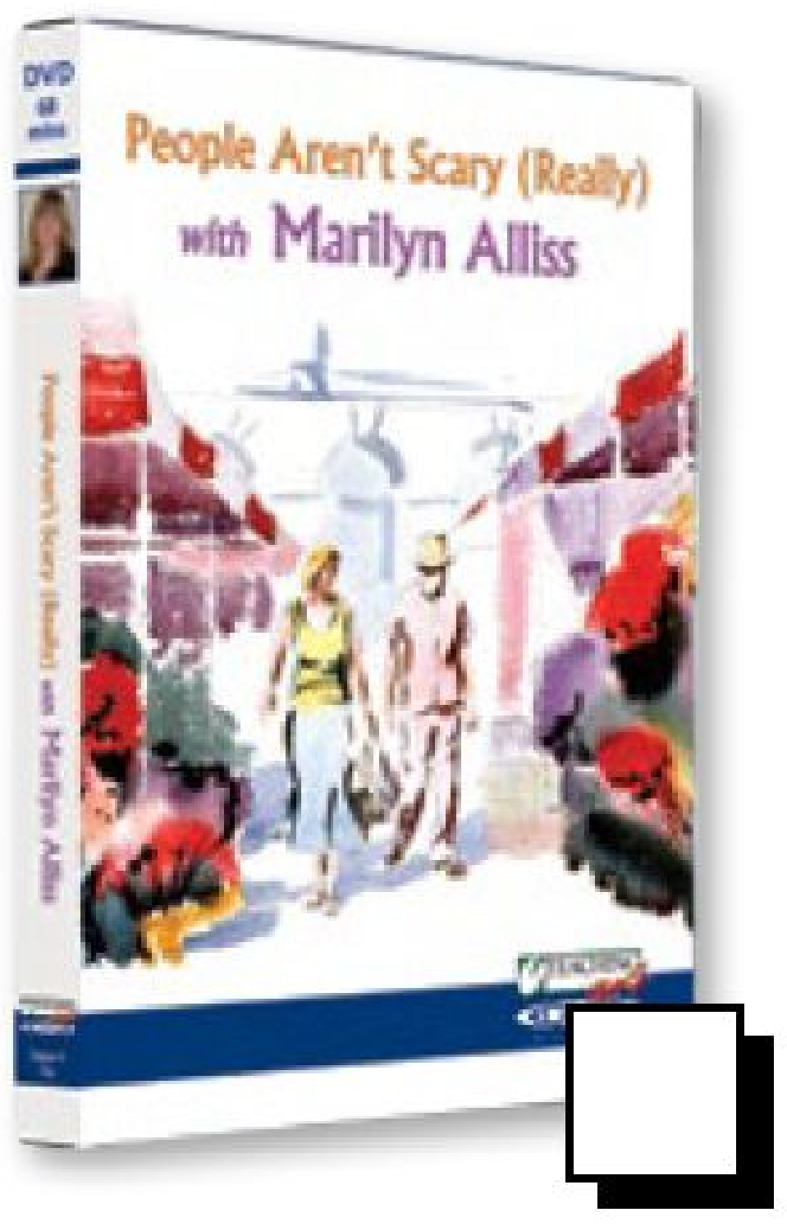
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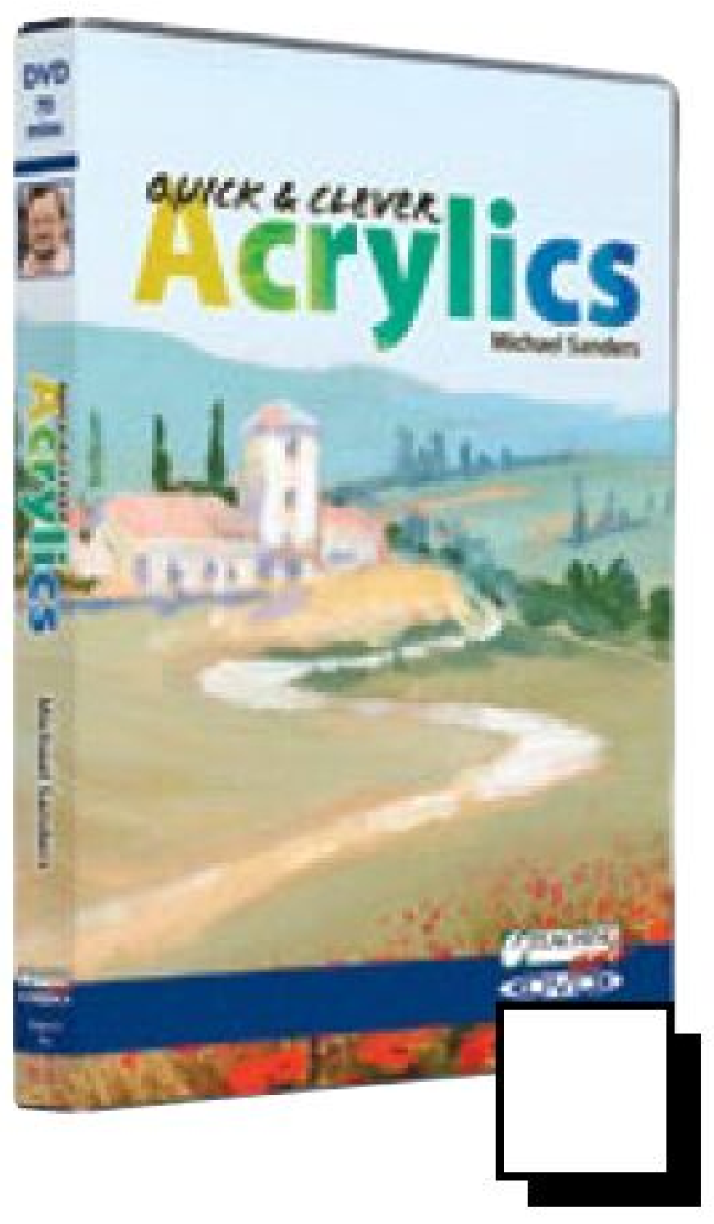
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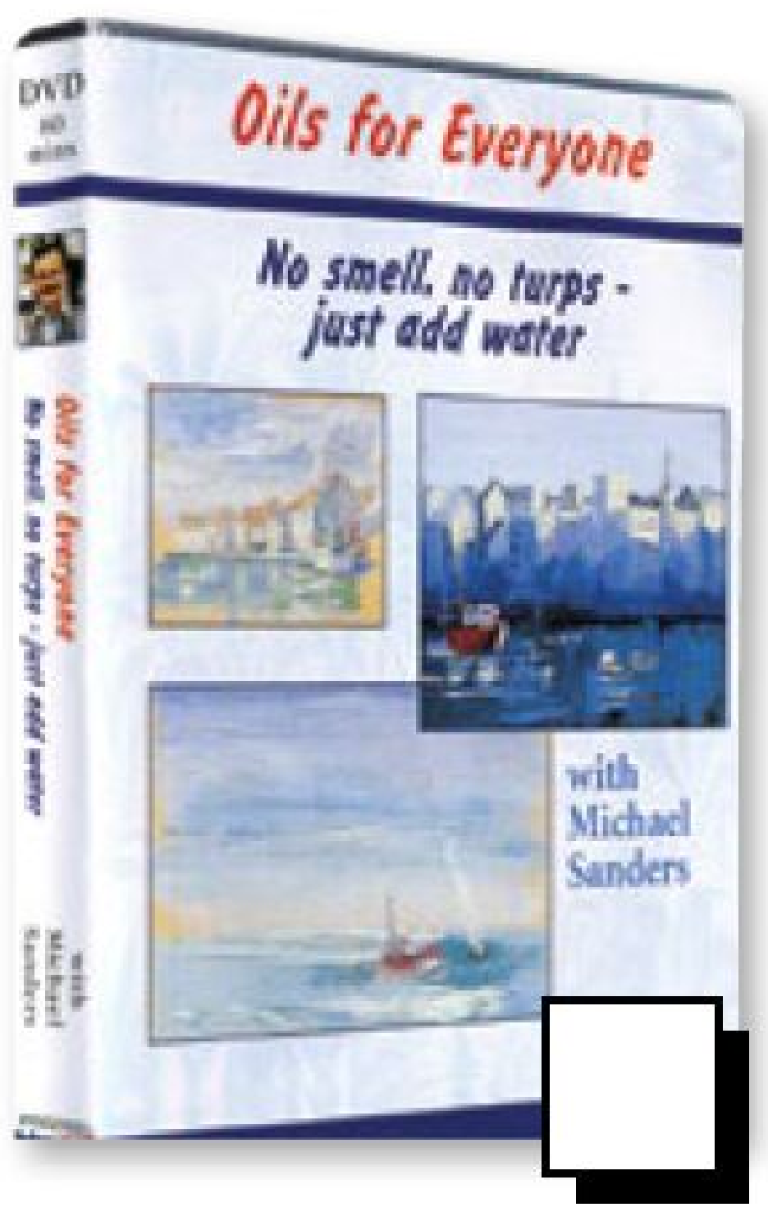
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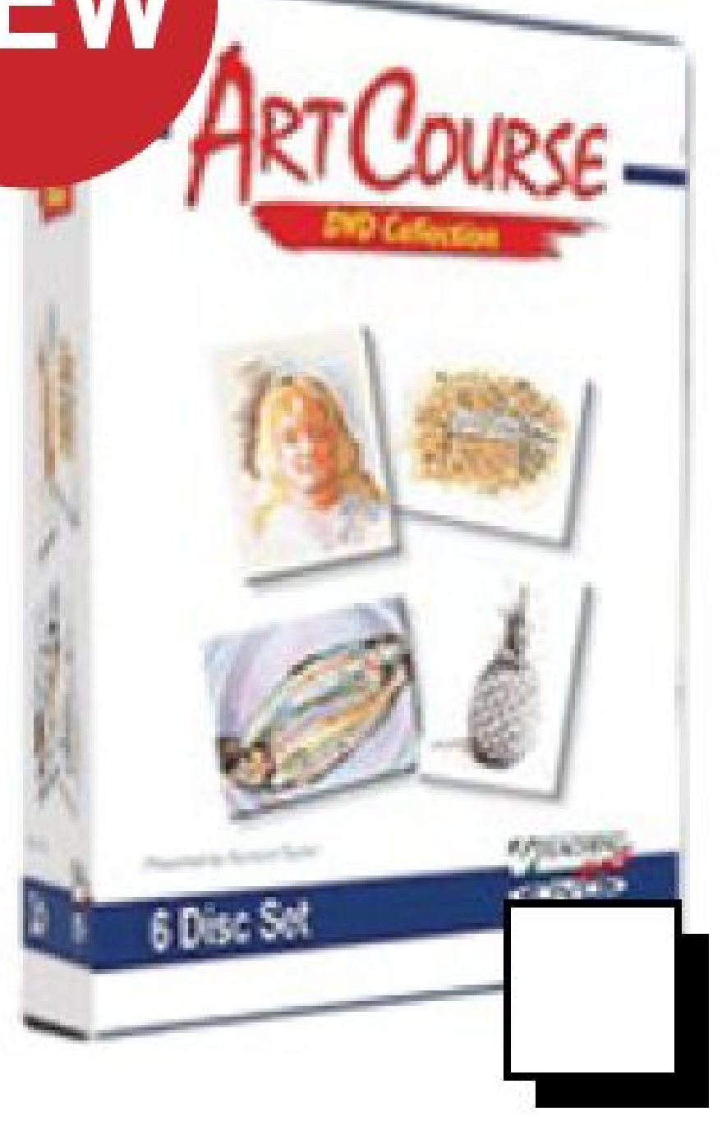
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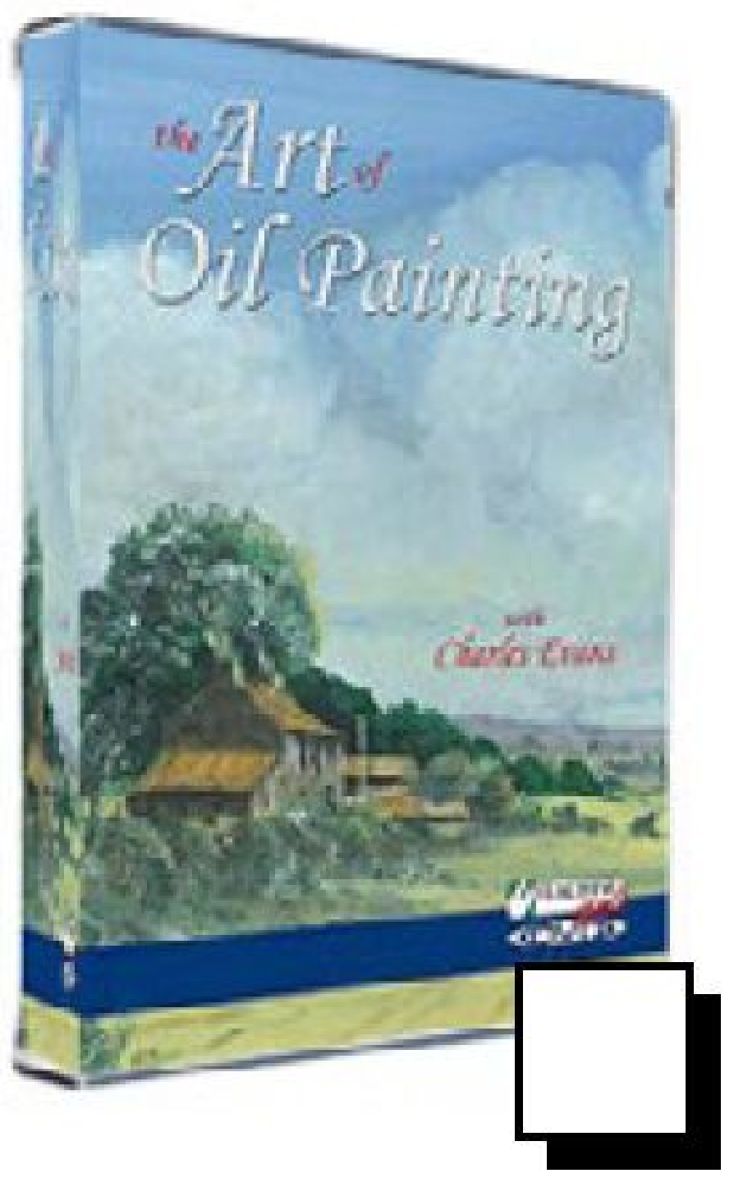
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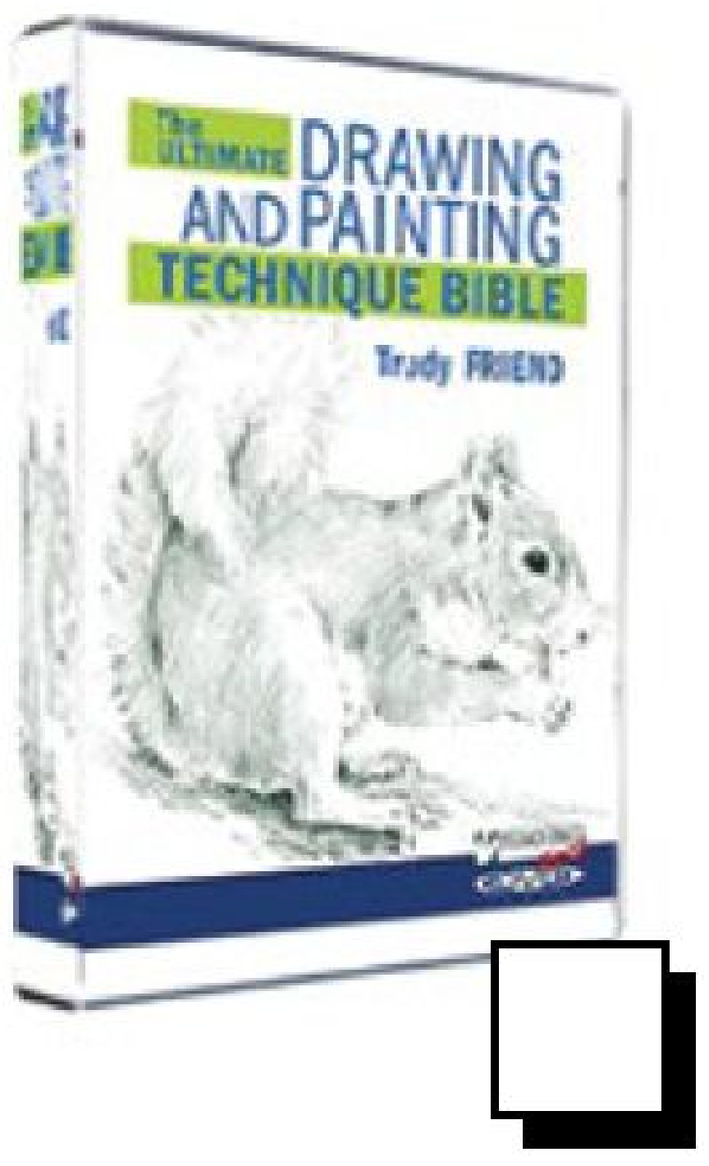
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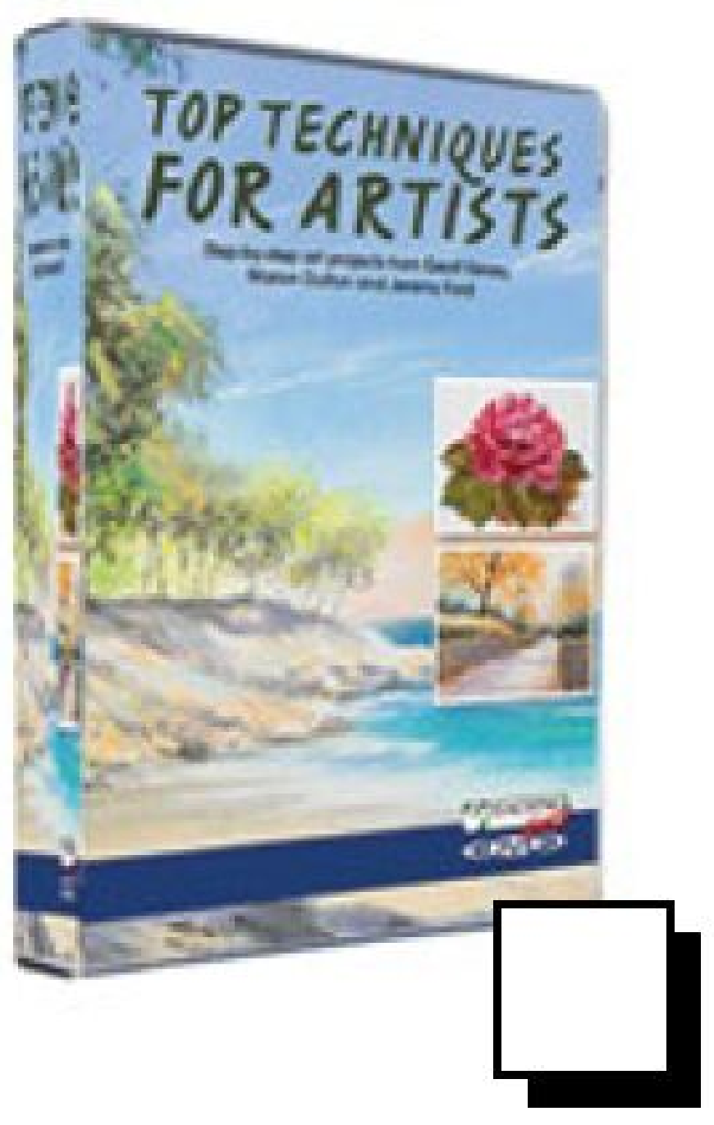
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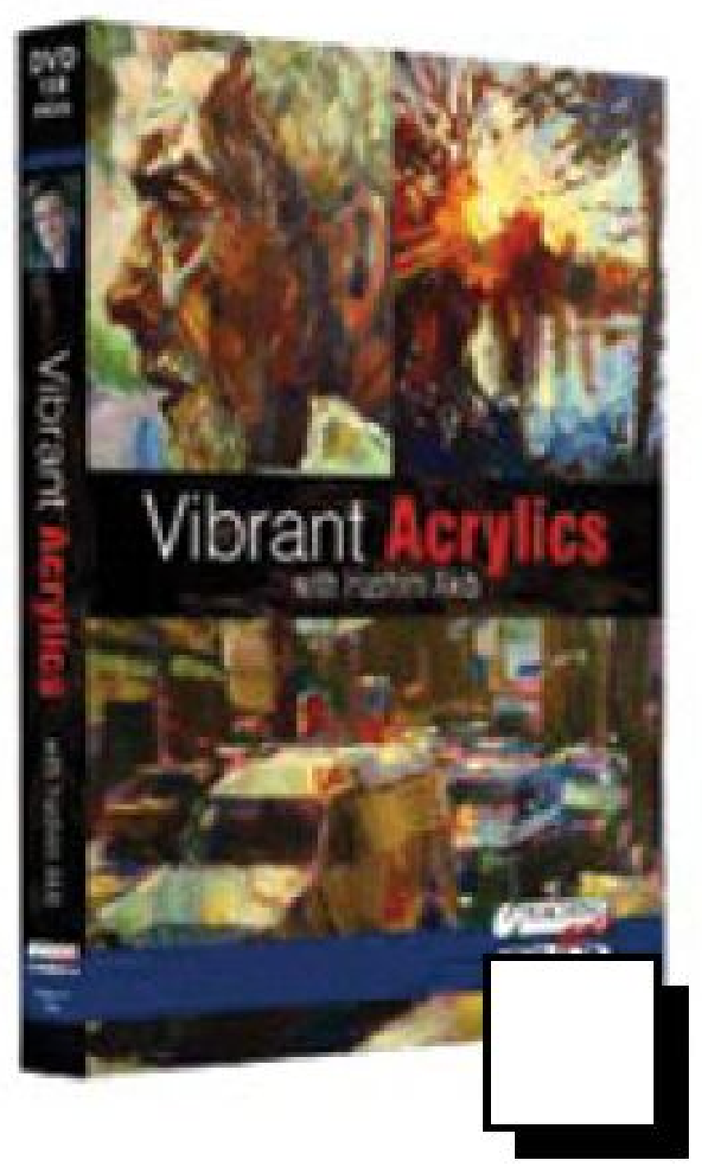
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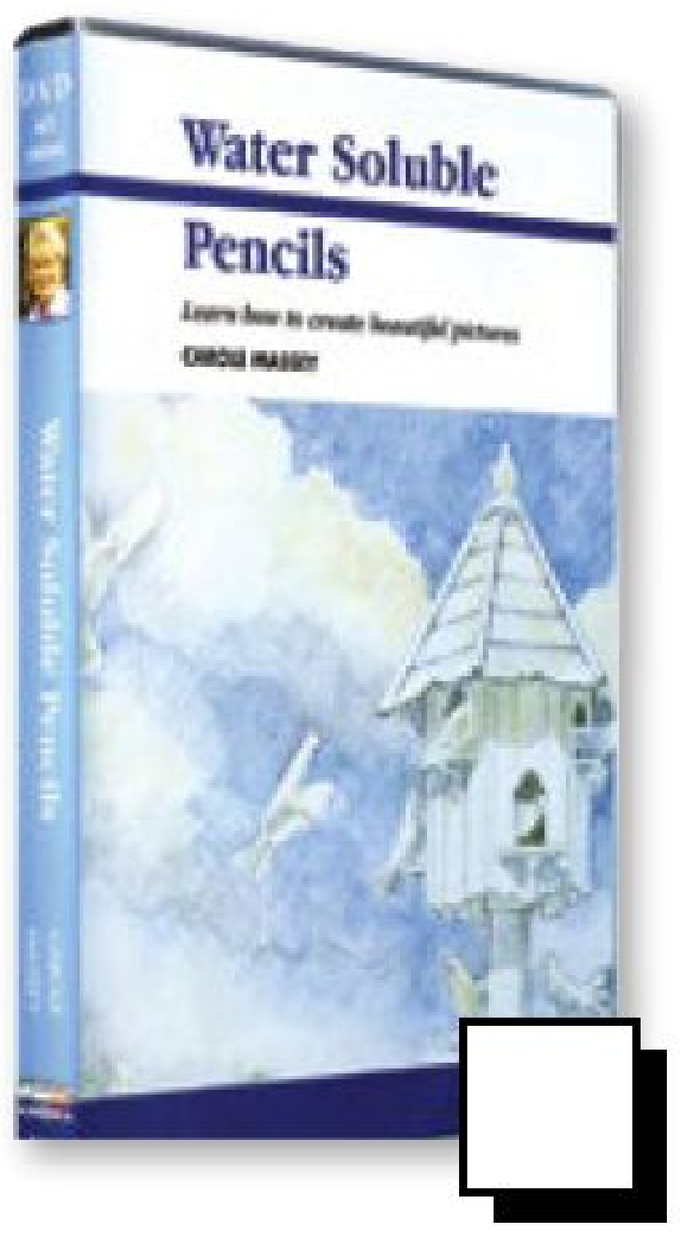
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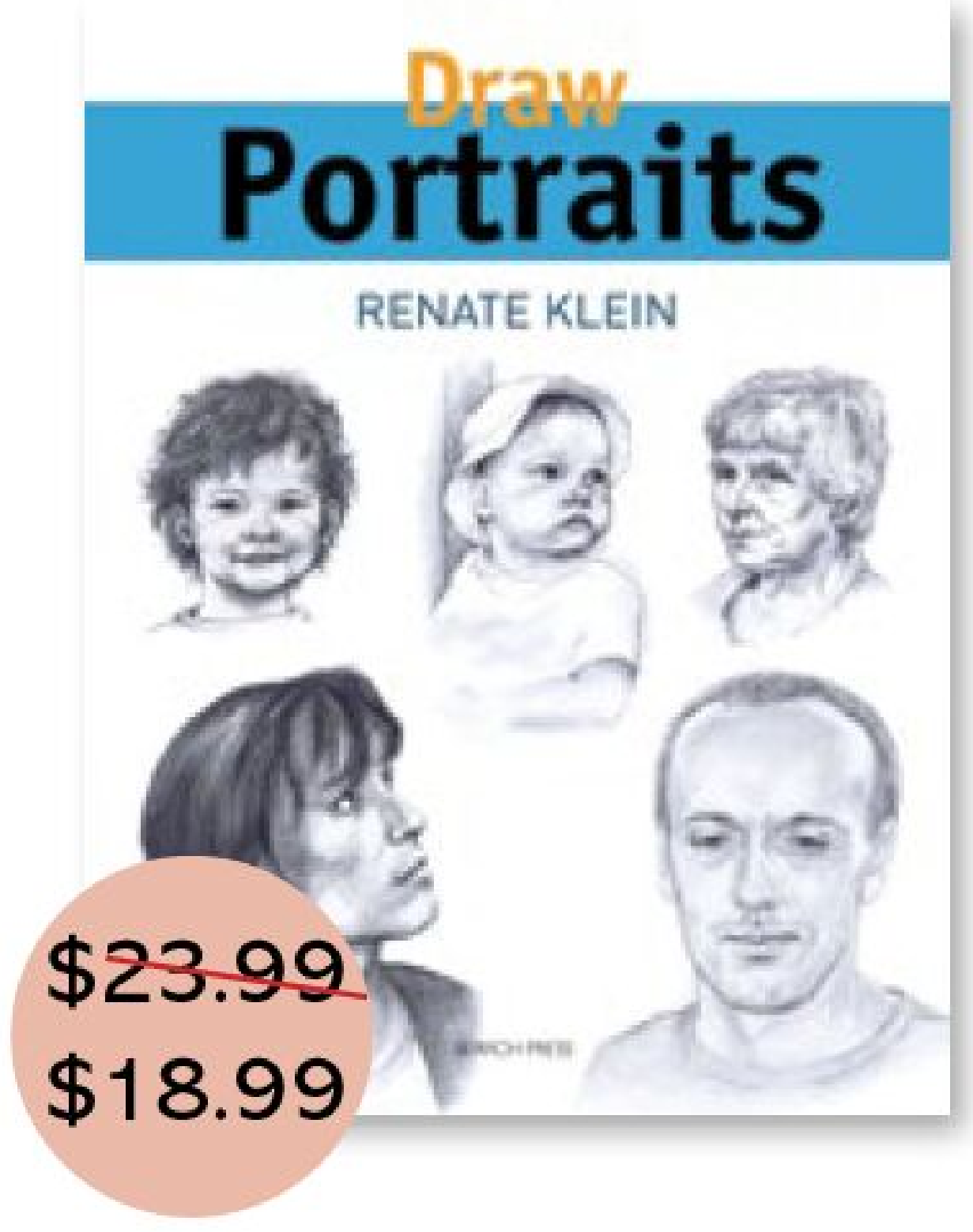
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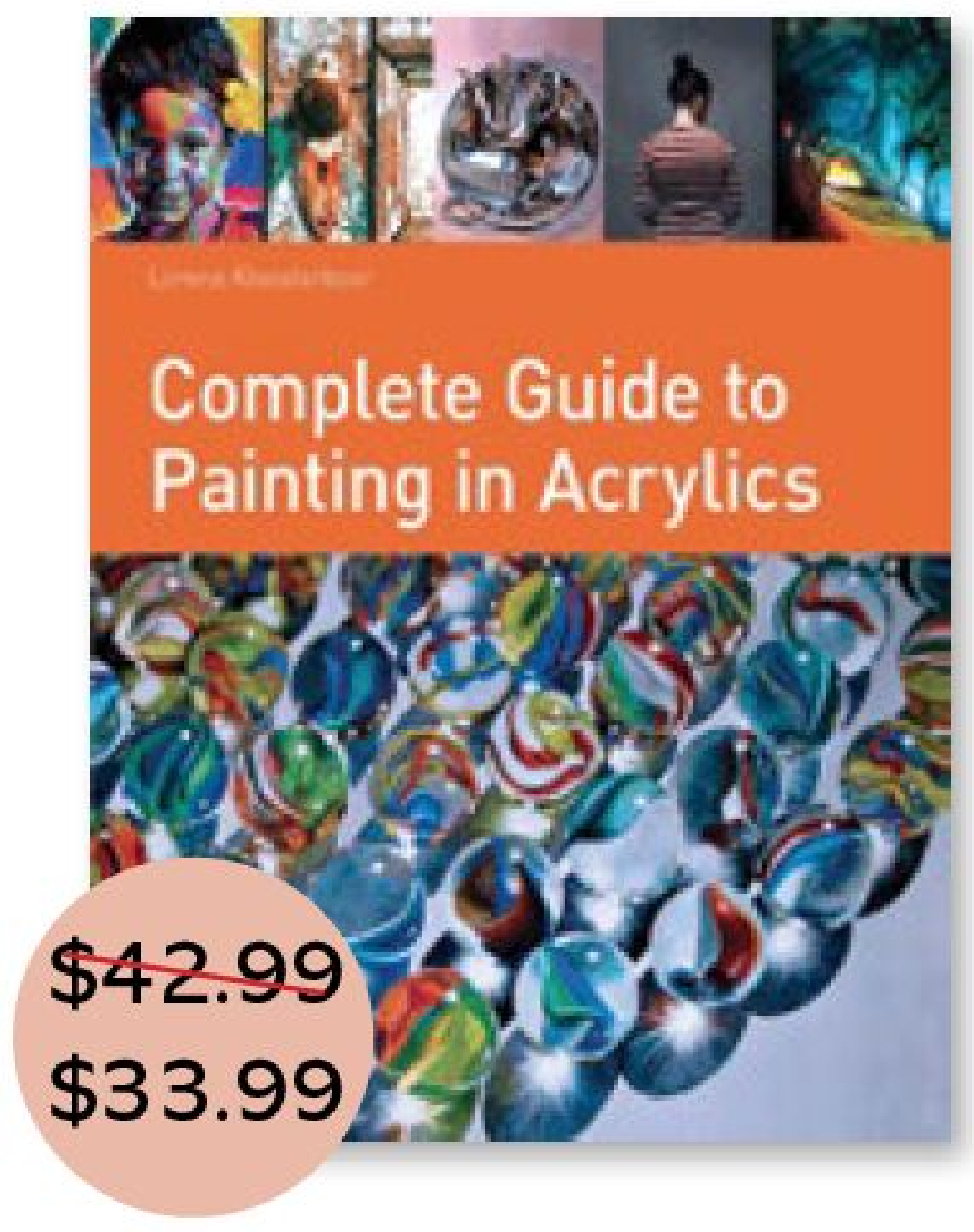
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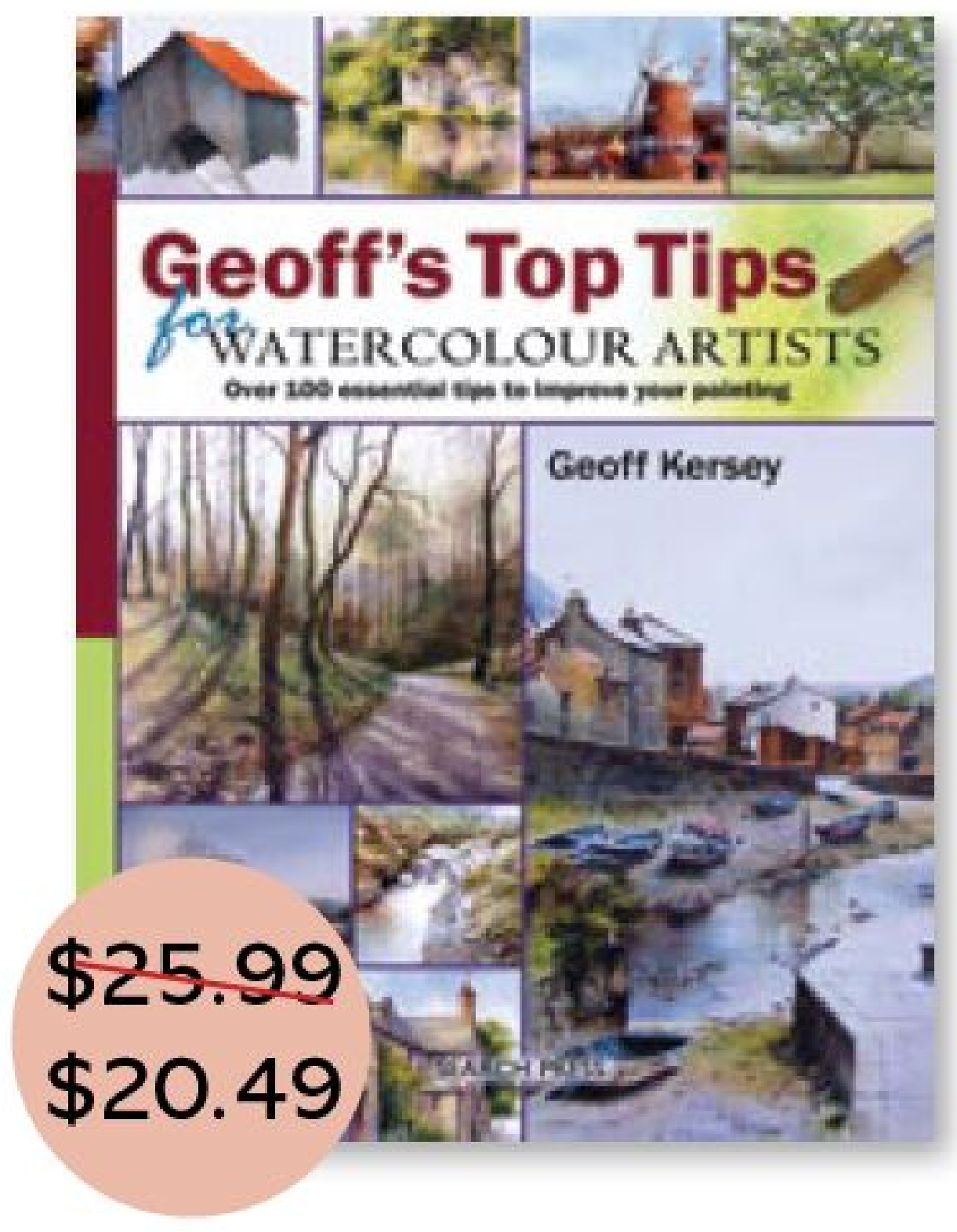
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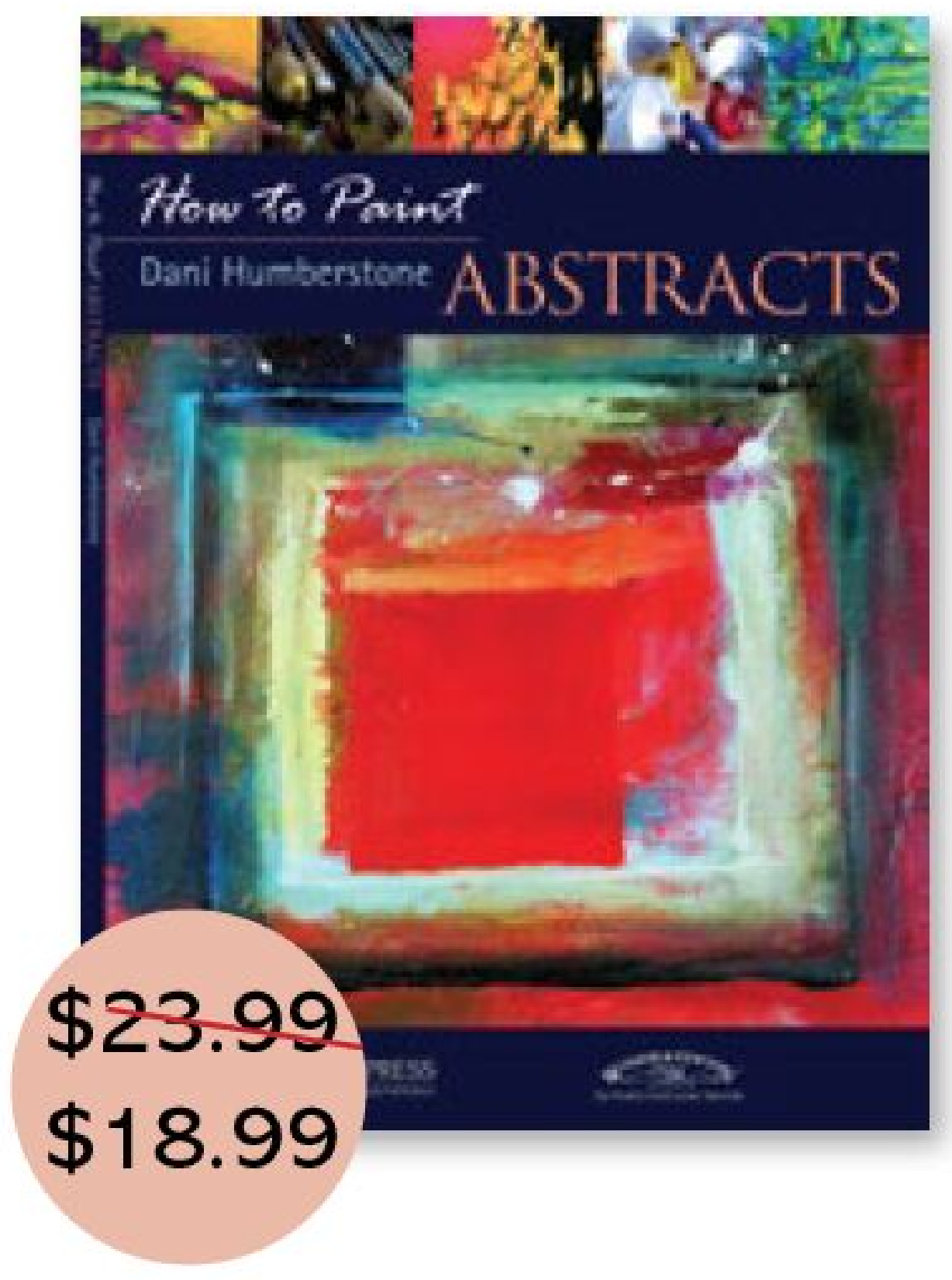
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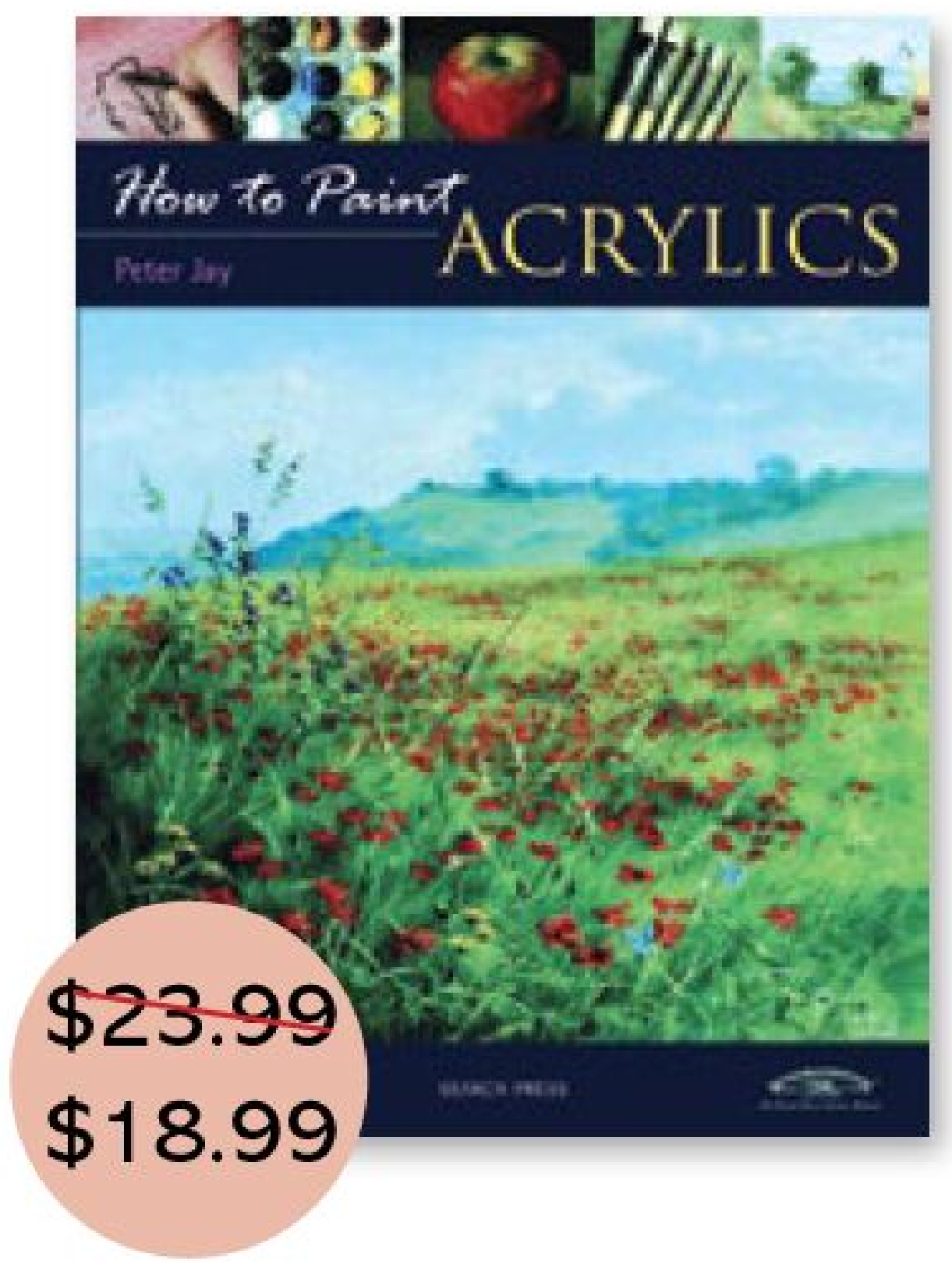
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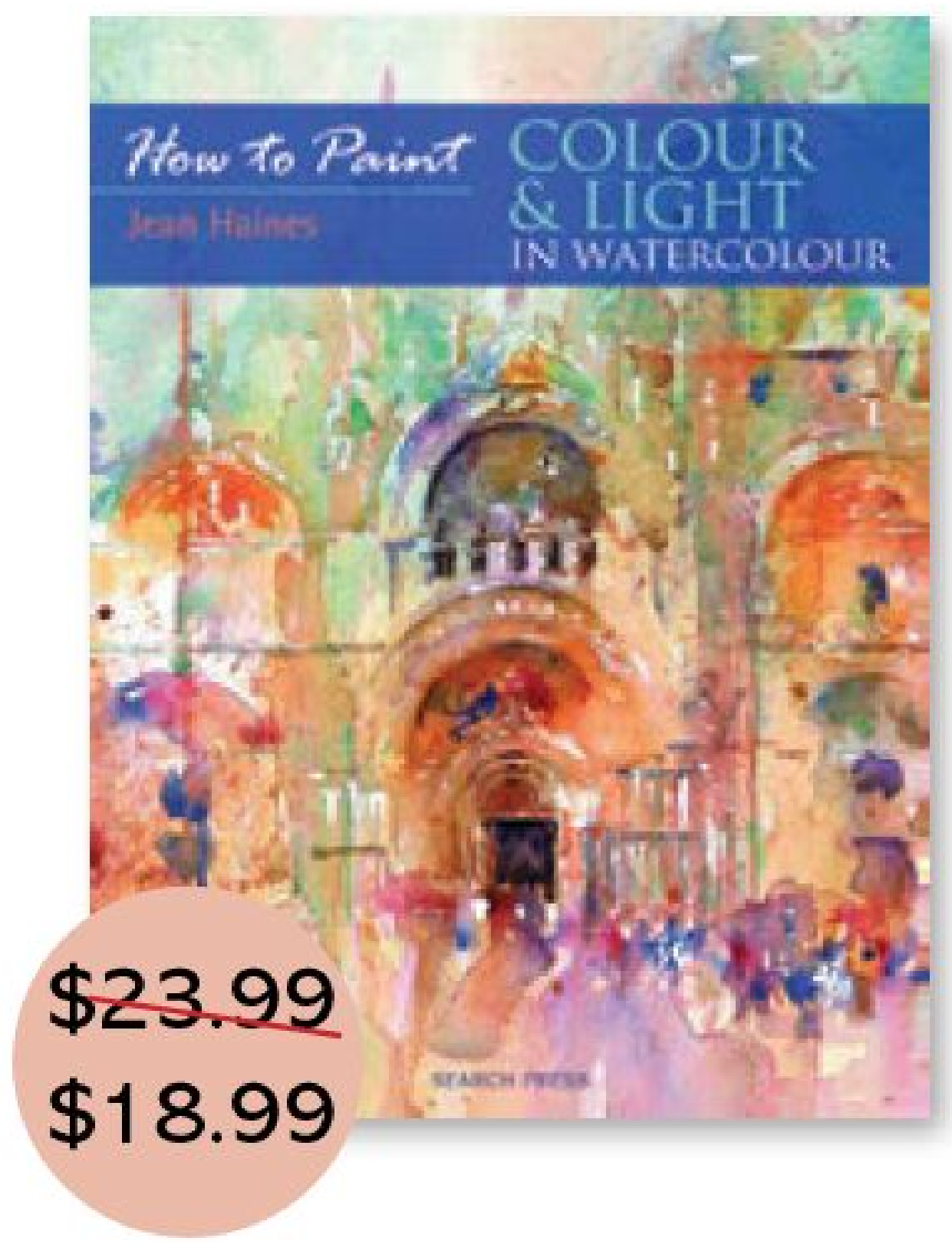
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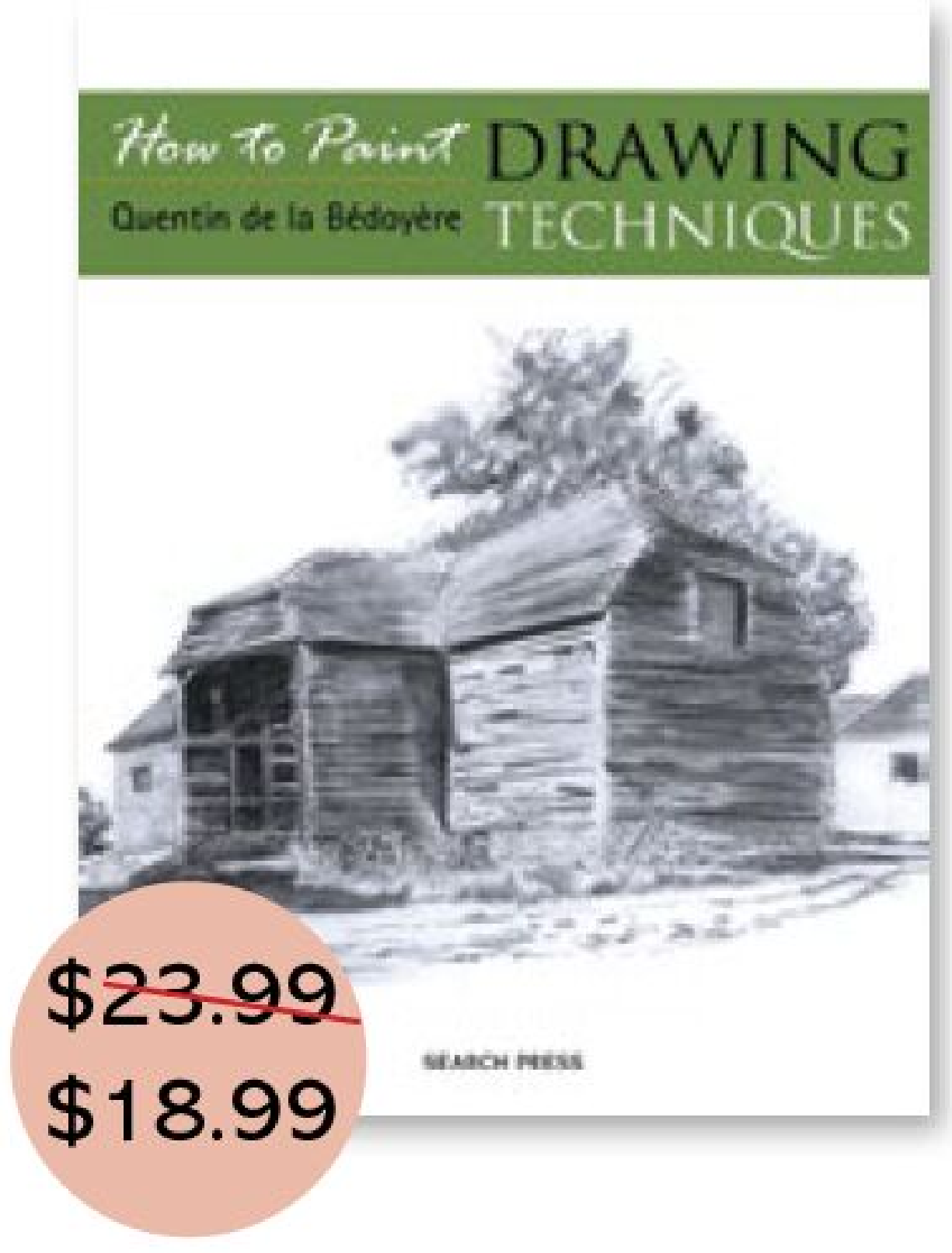
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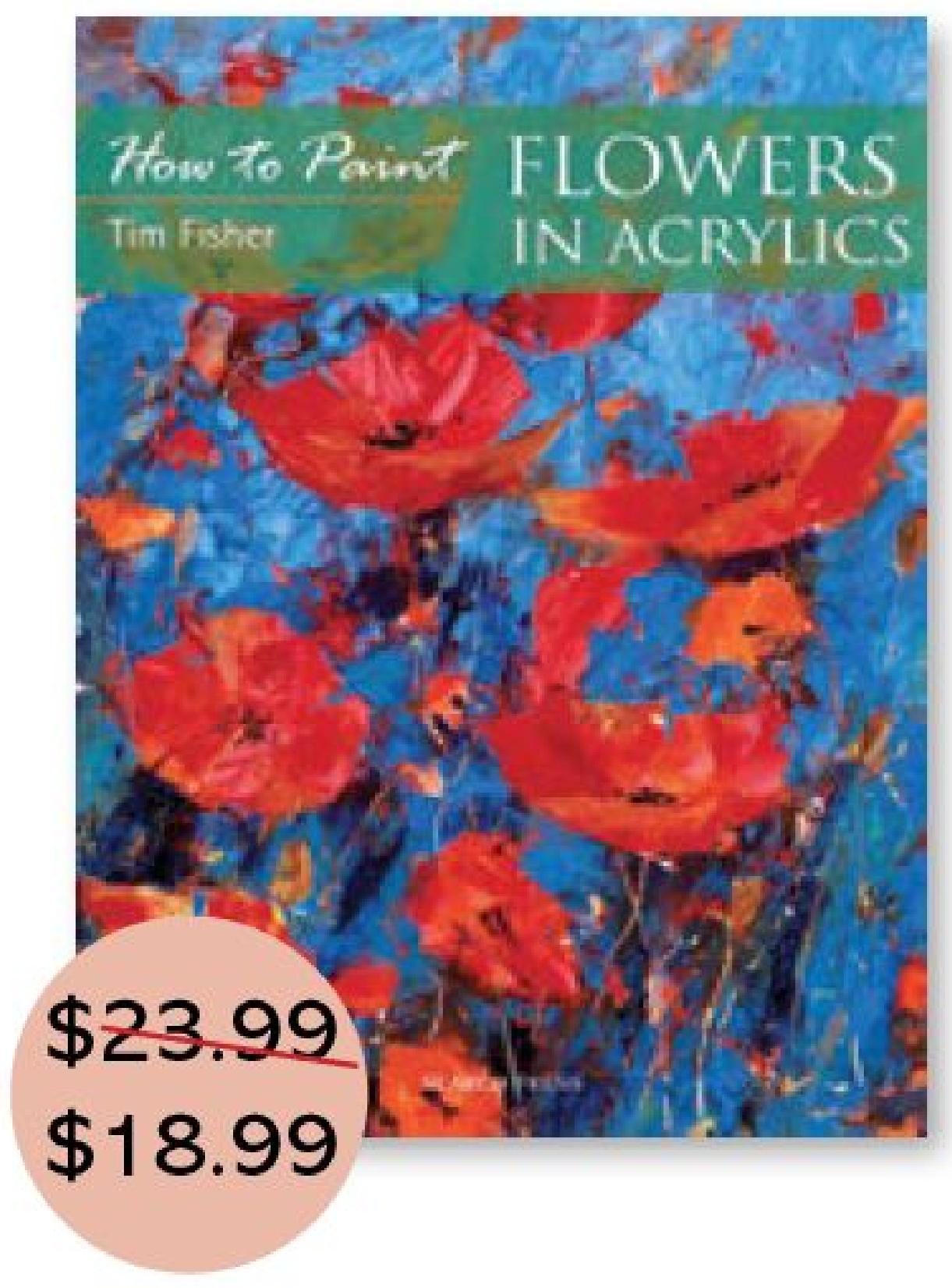
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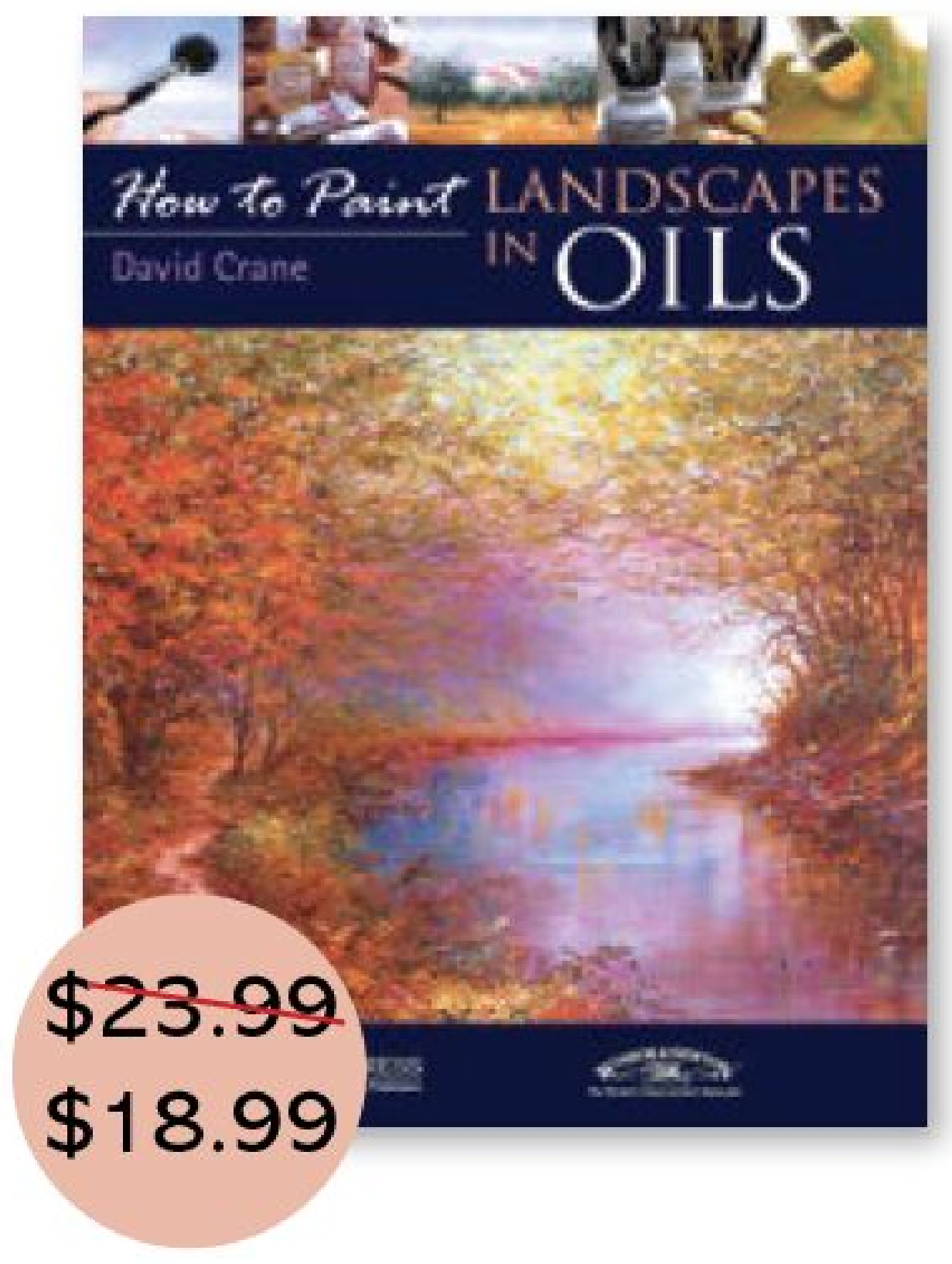
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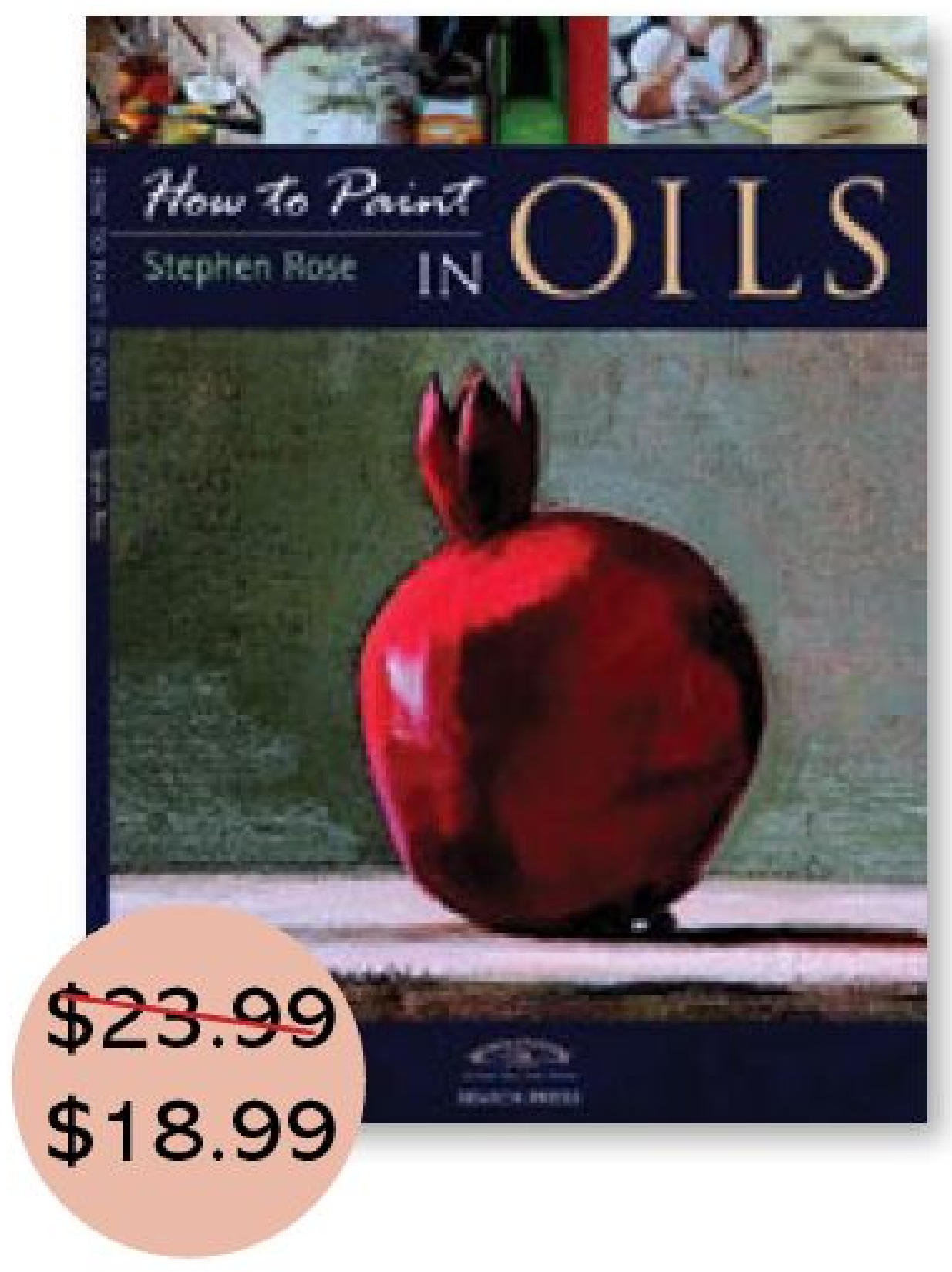
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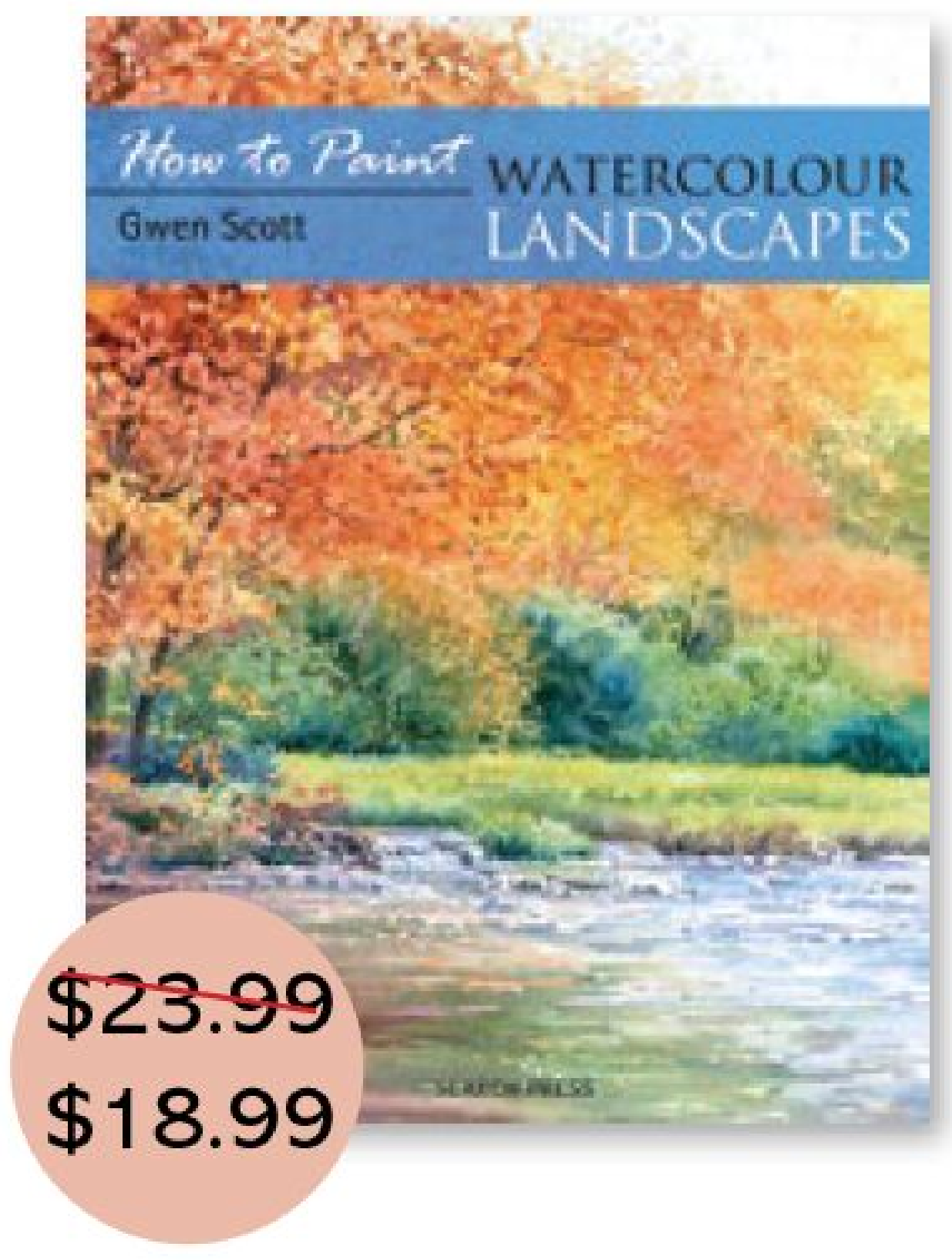
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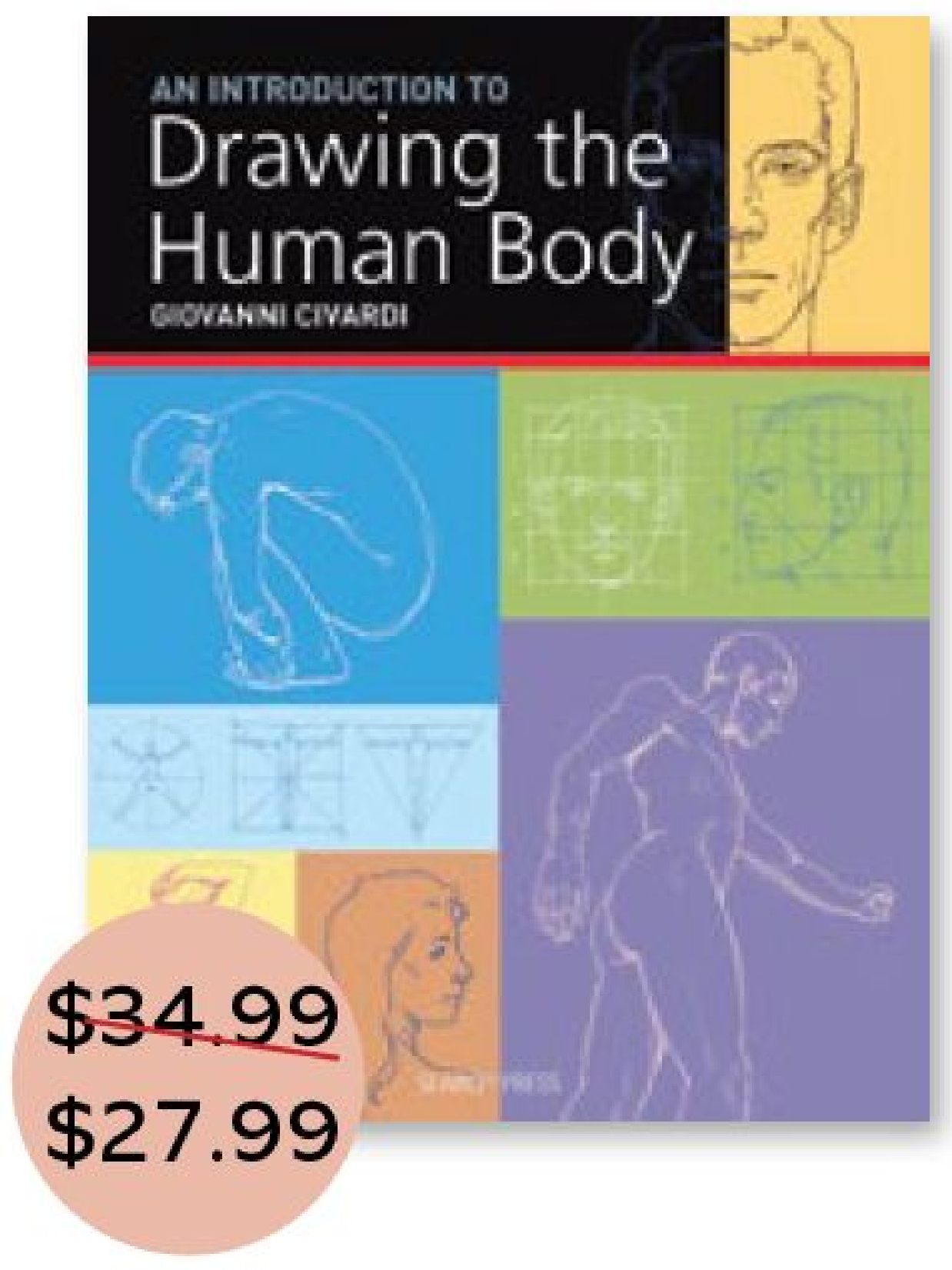
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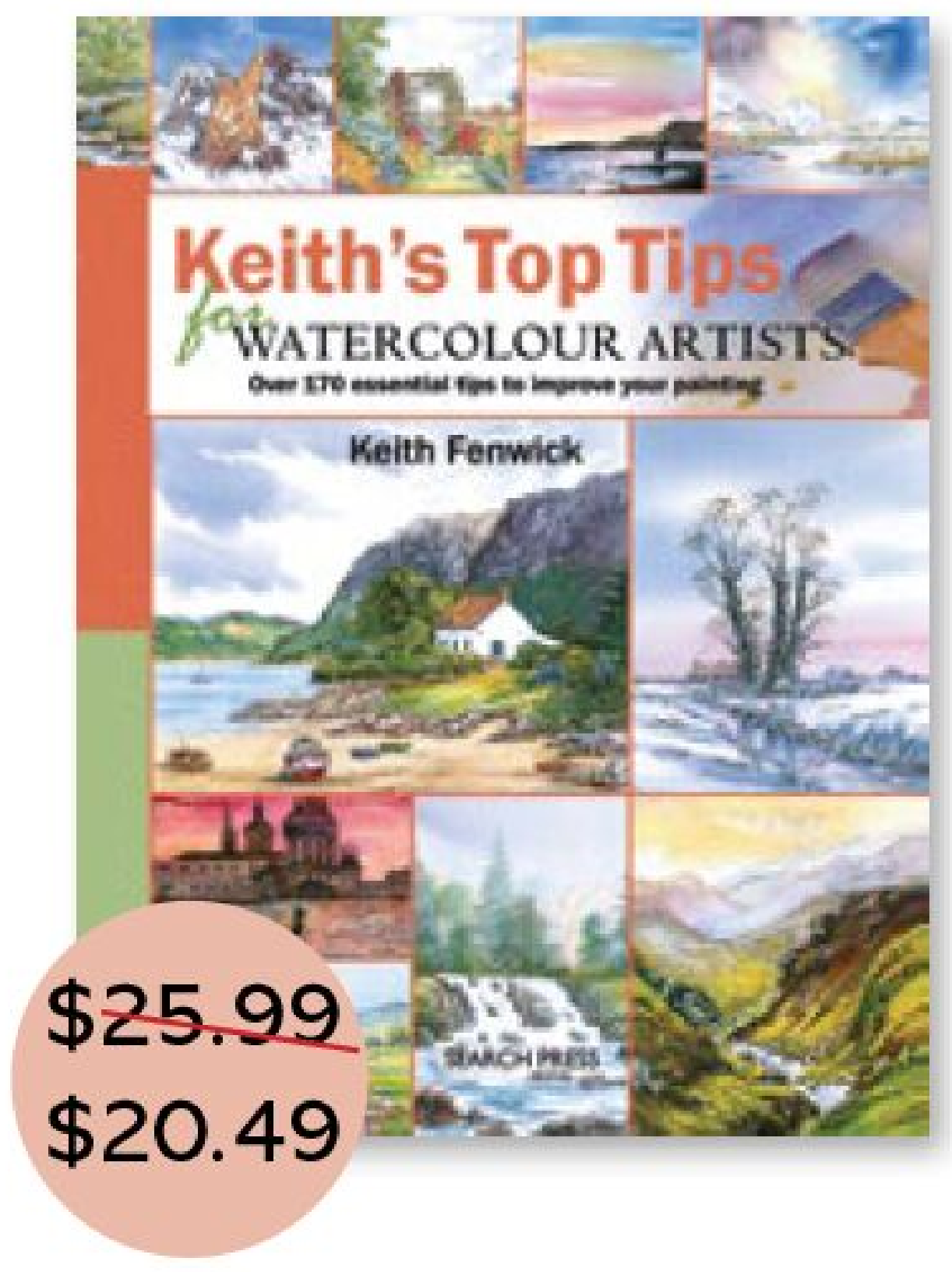
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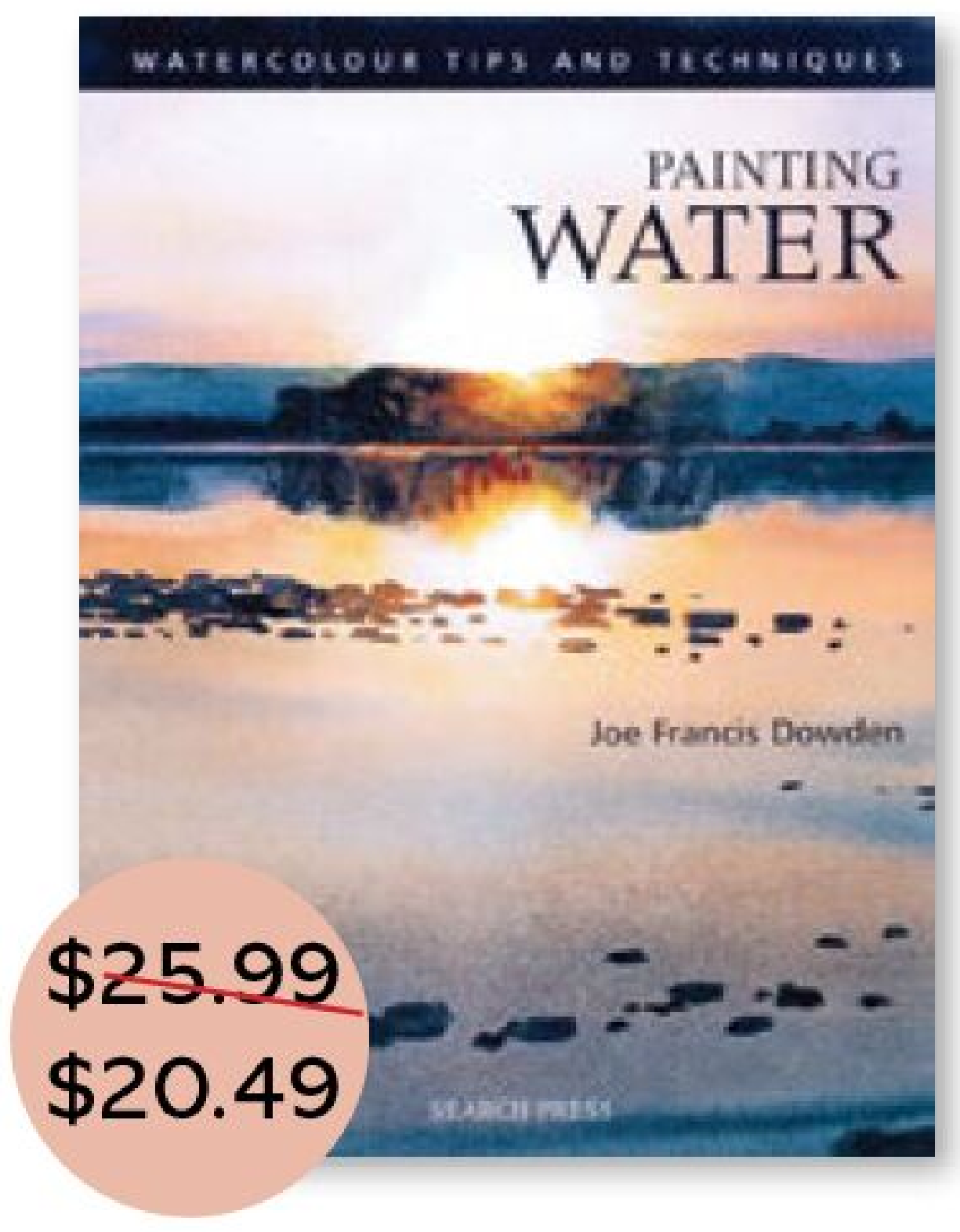
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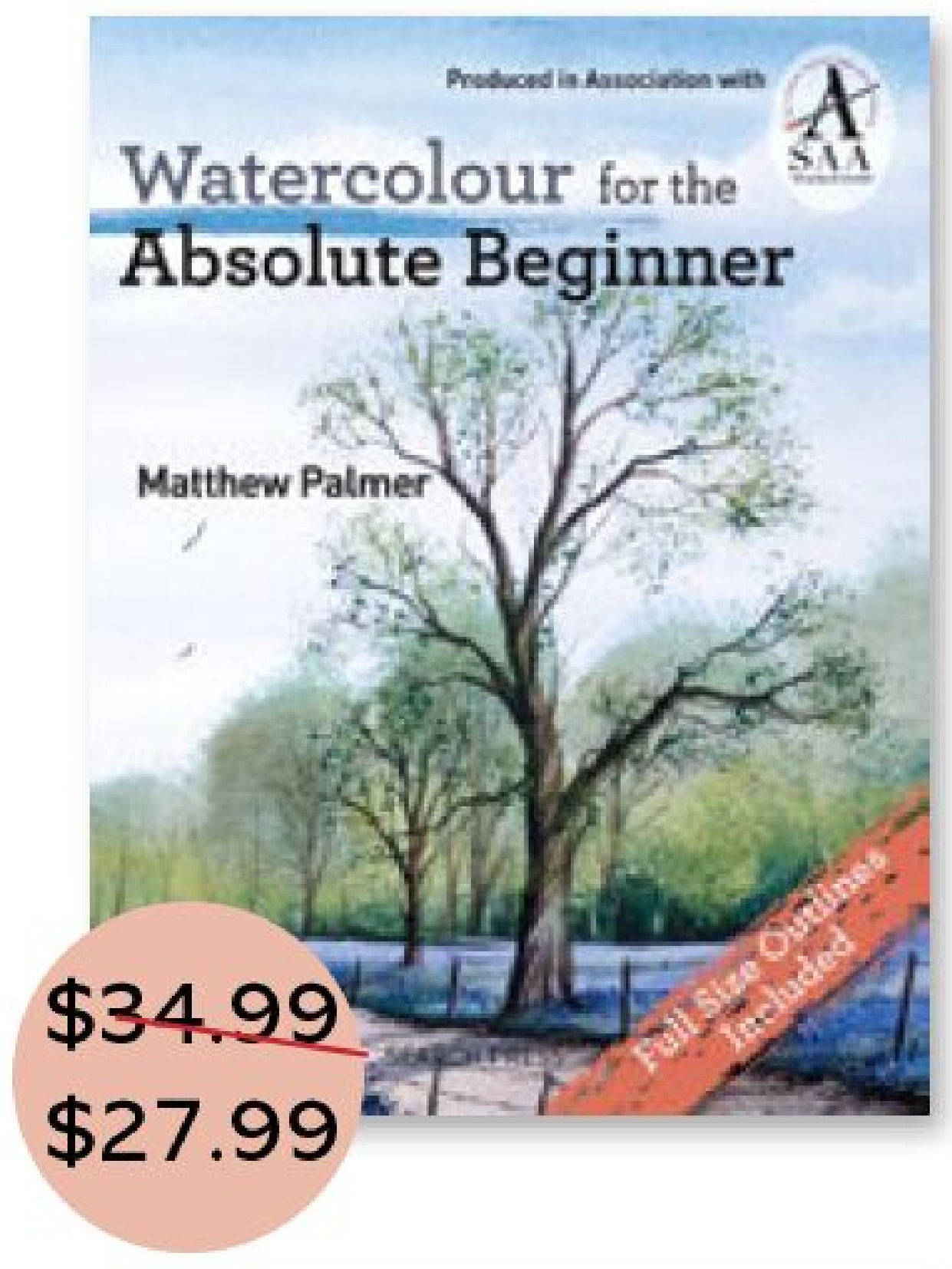
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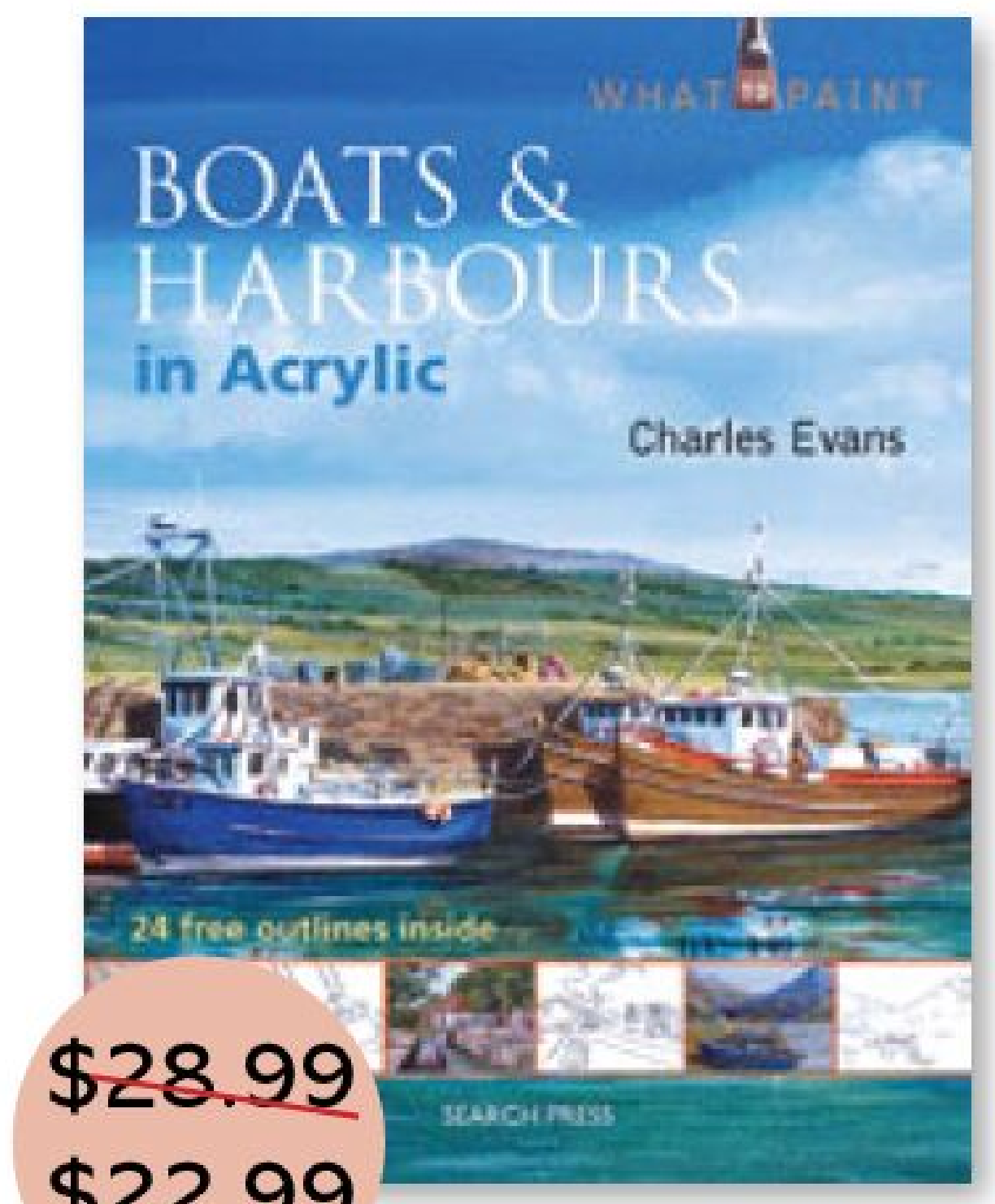
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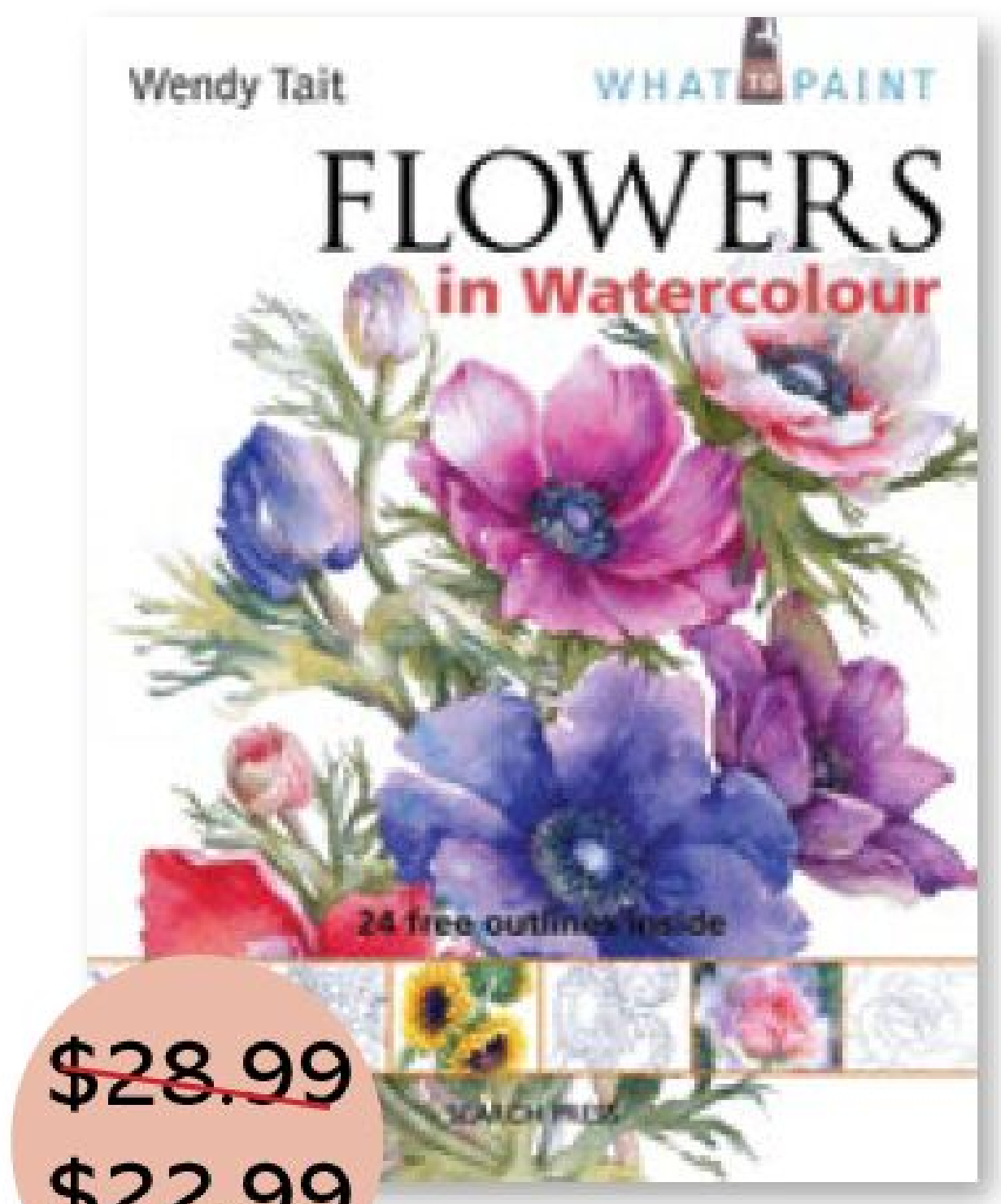
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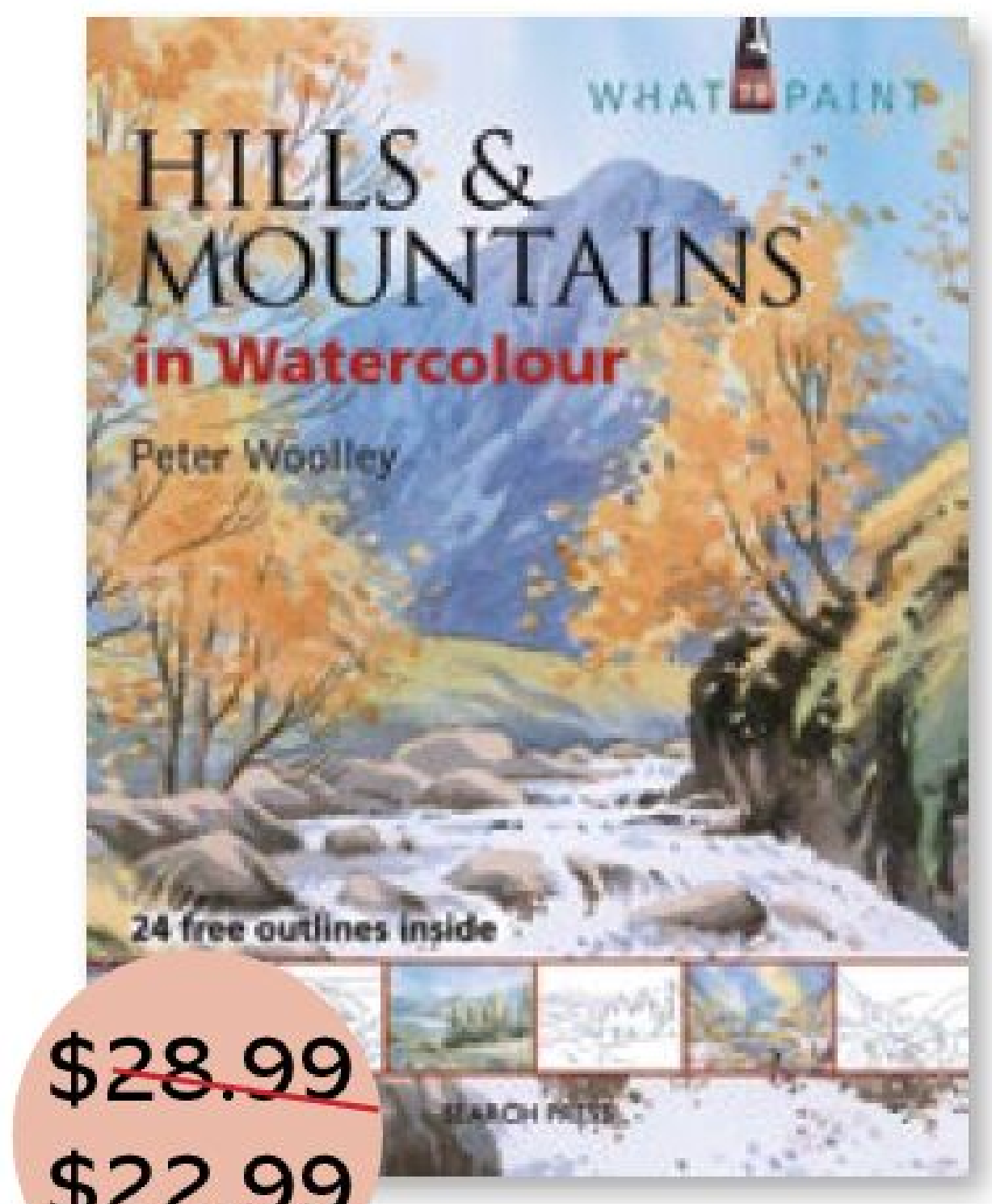
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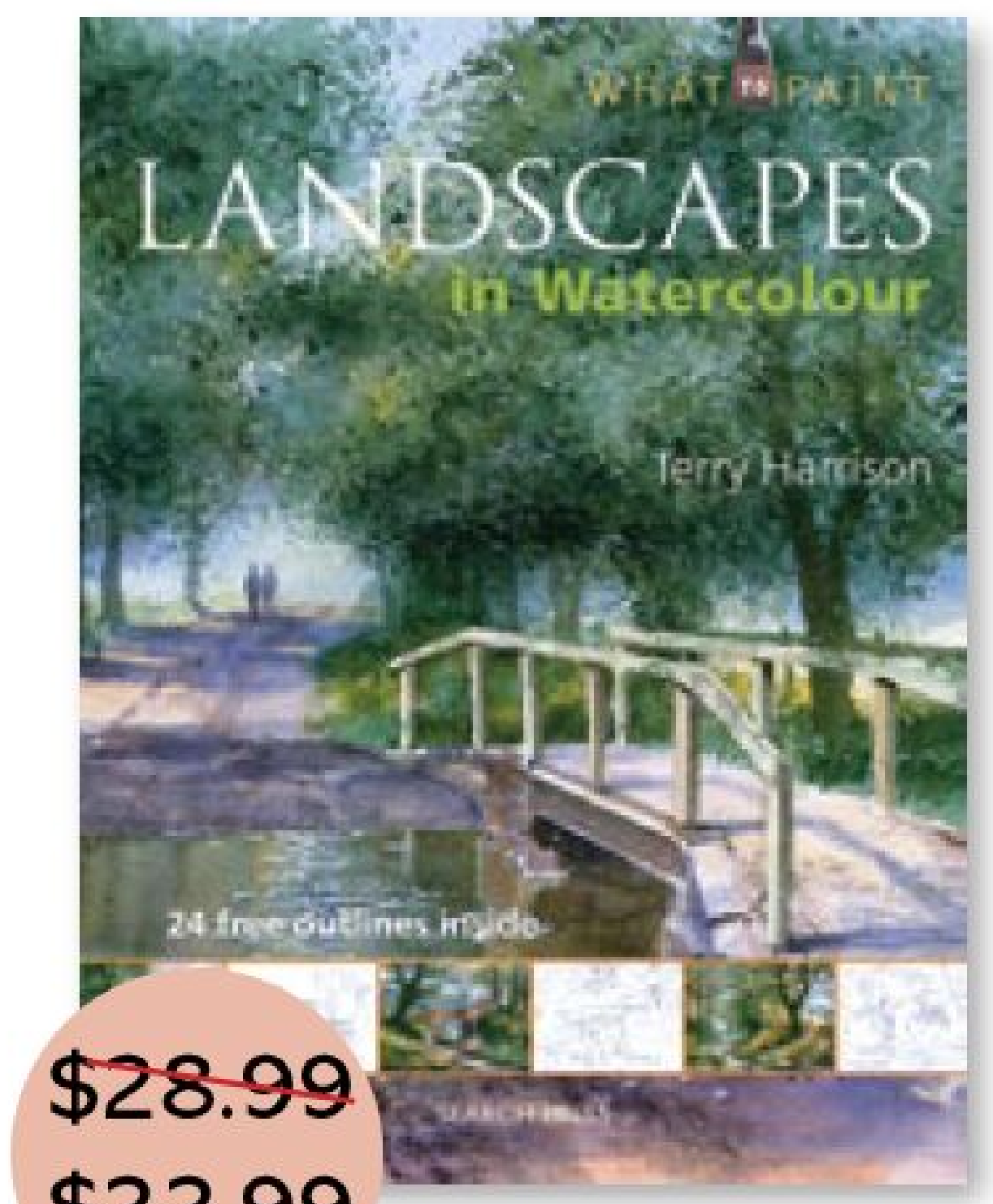
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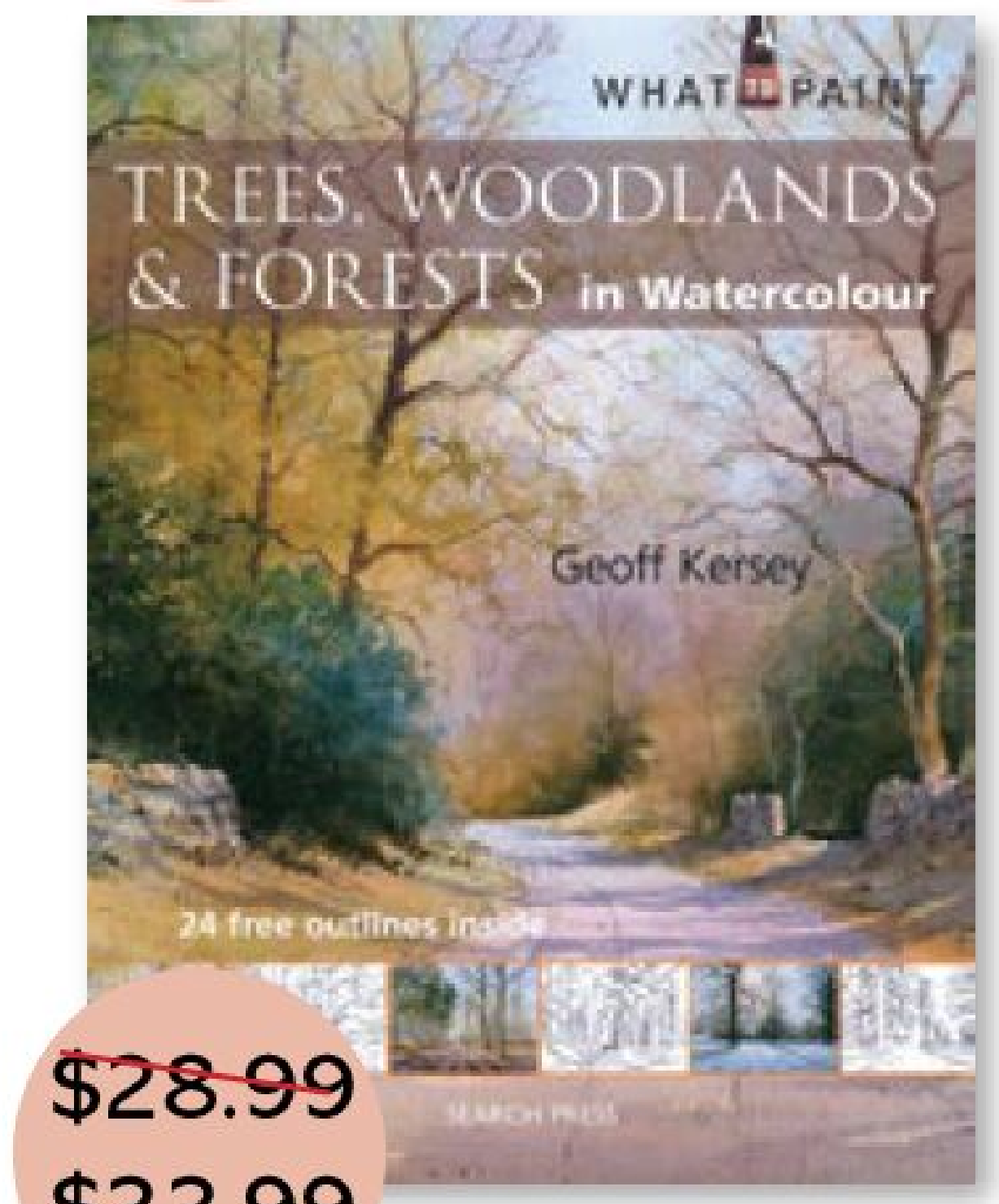
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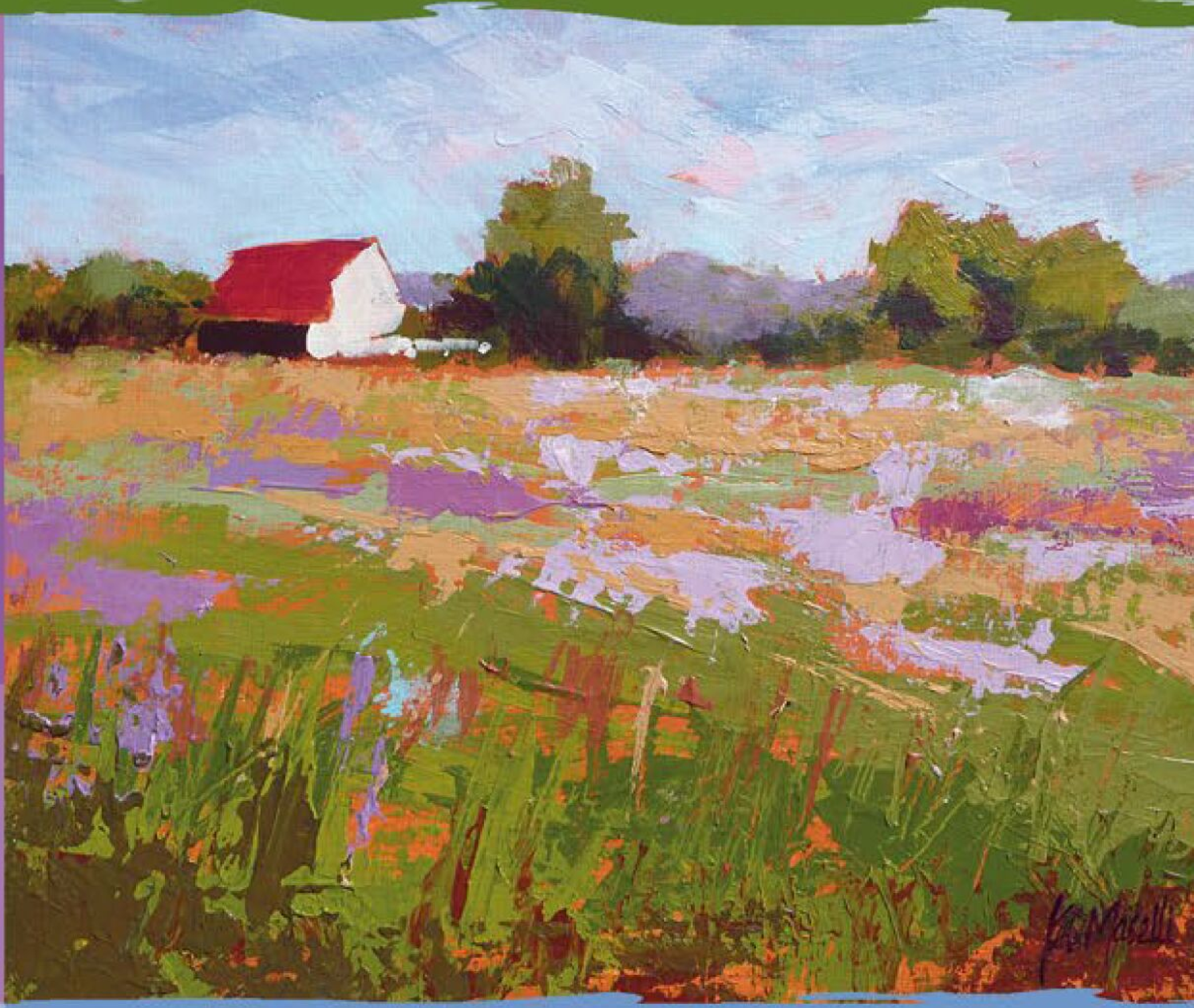

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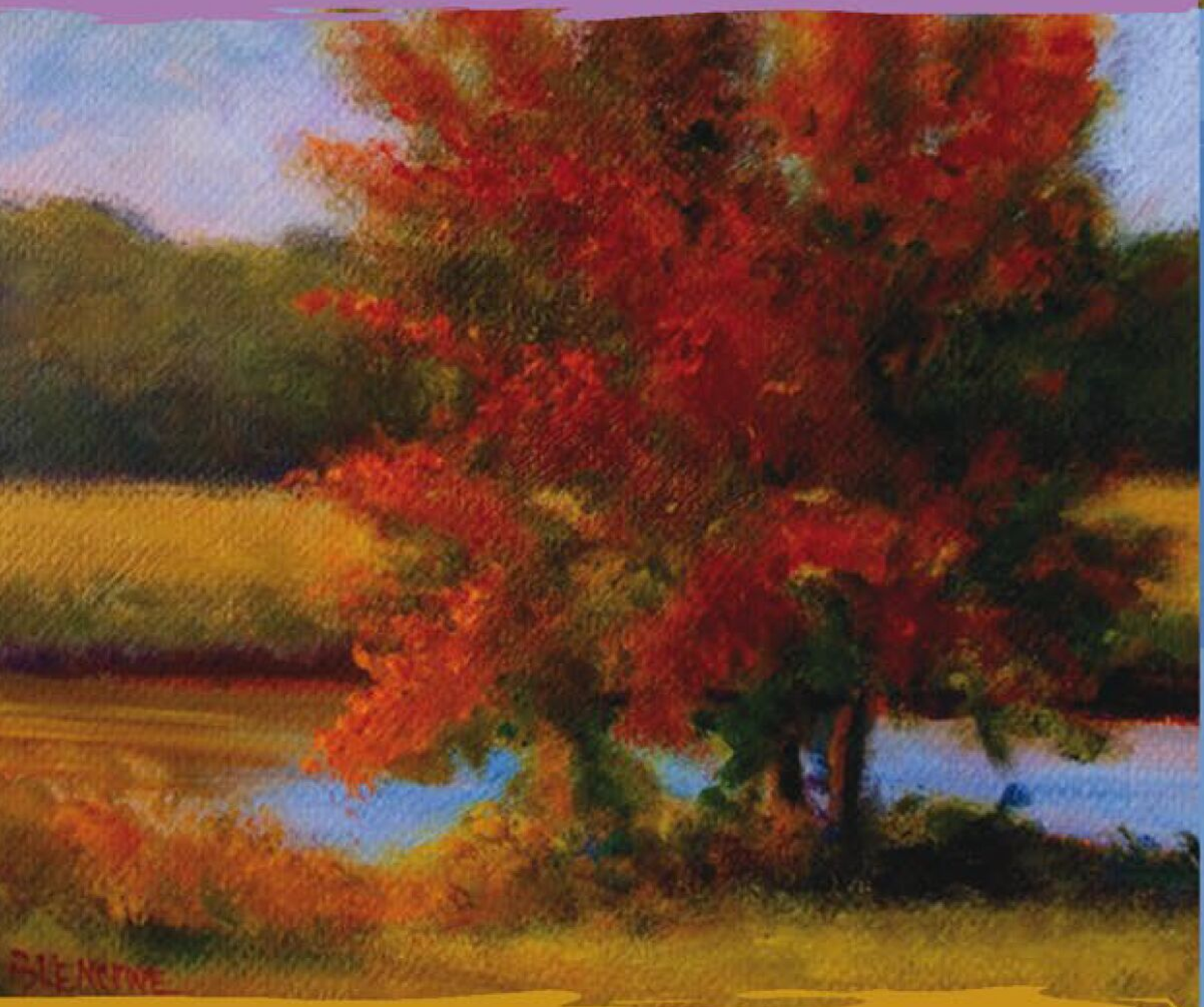

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